NME

NEW MUSICAL EXPRESS

8 FEBRUARY 2003
£1.50 (US $4.50)
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THE

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Highly involved: another turbulent week in the life of The Vines

OUTTACONTROL?

AS CRAIG NICHOLLS' ERRATIC BEHAVIOUR CONTINUES TO CAST A SHADOW OVER THE FUTURE OF THE VINES, NME REPORTS FROM THEIR LATEST AUSTRALIAN TOUR TO ASSESS THE STATE OF THE BAND

The dramatic rollercoaster that is **The Vines** thundered across Australia last week resulting in increasingly extreme gigs and singer **Craig Nicholls** cracking during an *NME* interview.

The Vines played some of the best and worst gigs ever witnessed, according to critics and fans alike, as they headlined their own shows between appearances on the Big Day Out tour.

NME was at the Gold Coast Big Day Out and their headline shows in Sydney and Brisbane, but things got out of control at the last gig during our backstage interview with frontman Nicholls.

When *NME* asked him how close the band had got to splitting during last year's US tour, Craig flipped, destroying the tape recorder and trashing the interview room. For the full, exclusive account, see pages 4-6.

When NME asked how close the band had got to splitting Craig flipped, destroying the tape recorder and trashing the interview room

PHOTOGRAPHY: IAN JENNINGS

FUCK THE WORLD, FUCK THE INTERVIEW!

HOW ONE QUESTION FROM NME LED TO A SMASHED DICTAPHONE, A WALL SPLATTERED WITH SANDWICHES... AND ONE FANTASTIC GIG

It's a few minutes before The Vines are due to soundcheck at Brisbane's Arena club, and Craig Nicholls has just spent 25 minutes having a calm, measured chat with *NME* on the couch in their dressing room.

He's in good spirits, smiling after a day off watching television and hanging out with The Music who flew in a few days before for the Big Day Out festival that's touring Australia for the next three weeks.

Craig's been talking about the problems on their American tour, his fear of flying and the songs they've been recording in Sydney for the next album. The band's tour manager comes in and says Craig is due onstage. Everything seems fine until we ask how close The Vines have come to breaking up during their US tour.

"Ah, I don't... I don't know what to... I can't really answer that question, sorry." He stares at the floor, smiling and ruffling his hand through his hair.

"Yeah. Ah... yeah," mumbles Craig, reaching over towards *NME*'s Dictaphone. "I've just got to do something..."

Craig coolly takes the Dictaphone as he stands up, places it gently on the carpet and then smashes it with several stomps of his black sneakers.

He tried exactly the same thing with *NME*'s James Oldham six months ago, during an interview at LA's Coachella festival but on that occasion *NME* snatched it back. This time the Dictaphone is taking a pounding. When the machine stubbornly refuses to break, Craig picks it up and smashes it against the air-conditioner on the wall.

"I... don't... think... I... know... the... answer... to that question!" he says, picking up the remains of the Dictaphone, swinging round and throwing it against the wall again.

While the tape recorder lies knackered on the other side of the room, Craig reaches for one of the large silver platters full of sandwiches in front of him and launches it at the wall. As bread and fillings fly across the room, Craig is already reaching for another one.

But suddenly – just as unexpectedly as he started – Craig stops. "Ah... OK," he says, to no-one in particular. "I'll just, ah..." He meekly throws the second platter of sandwiches under the table and heads off to the stage. When he picks up his guitar the first song he plays is the furious 'Fuck The World'. Craig screams through the chorus: *"Fuck off/Fuck the world/Fuck off"*, twisting with frustration and sounding like he's being bludgeoned with a pick-axe. The sound engineers and *NME* look on, silently.

"Yeah. Ah... yeah. I've just got to do something..." Craig Nicholls loses control

Rewind two days and The Vines are playing the Big Day Out on Queensland's Gold Coast, two hours south of Brisbane. Sub-tropical conditions edging towards 35 degrees mean the mood is relatively dead. What's supposed to be The Vines' triumphant return to the live stage after the disastrous final leg of the US tour, instead turns out to be lacklustre. The factors against The Vines are enormous – the mid-afternoon slot, a few thousand of the crowd on the other side of Parklands where The Music are playing at the same time, and a new security system keeping some of the crowd behind a barrier, 50 metres away. In the end, the whole thing falls flat.

"What'd ya think?" asks a guy sitting backstage as we wander past afterwards.

Not their best, but it went OK.

"Really?" he frowns, shaking his head. "Nah. They were shit."

FOUR NEW SONGS DEMOED

Back in Brisbane, having failed to meet up with Craig at the Big Day Out, *NME* gets a call saying it will be fine to do an interview and photoshoot if we meet the band at the venue around 5pm. Knowing Craig's erratic history when it comes to speaking with journalists, *NME* has decided to do the photoshoot first and interview second. Unfortunately, when we arrive the soundcheck is running late, and The Vines' manager thinks we should talk to Craig until he's needed onstage. We look over at Craig, all innocent puppy-dog eyes and a mop of fringe that covers his spotty face like an errant schoolboy, and make a calculated decision that this will be fine. He doesn't look anxious at all. In fact, he's positively glowing.

The room clears and we settle on the sofa. Craig doesn't make eye contact and ruffles his hair continuously. We begin by talking about how the new demos are going, which, it transpires, couldn't be better. Craig's paranoia about forgetting songs has abated – "Maybe I've forgotten a couple, but I don't forget the good ones" – and they've spent the last week putting down four tracks.

Which ones?

"Ah, 'Fuck The World', 'Drown The Baptists', 'Amnesia' and 'Evil Town'. Three of those we haven't recorded before – we've recorded 'Drown The Baptists', but I don't think... *(ruffles hair)* ...that probably won't be on the album. The other three definitely will."

Will it be produced by *('Highly Evolved' producer)* Rob Schnapf?

"We don't know who'll be doing it. We'll know soon, I guess, maybe when *(the Big Day Out tour)* is all over, or before this is all finished. I don't know."

Craig, pictured minutes before *that* incident: "Can I use your Dictaphone?" *NME*: "No, use your finger like everyone else!"

THAT JAY LENO SHOW INCIDENT AND BOSTON PUNCH-UP

There's been talk of The Vines recording their new album in LA again this April, but no-one really knows too much about that. At the moment, the feeling in The Vines' camp regarding just about everything seems to be 'wait and see'. The US probably isn't really where The Vines travel best, given the bust-up onstage between Craig and Patrick in Boston, and being banned from *The Tonight Show With Jay Leno* because Craig destroyed the set during rehearsals in the afternoon. We ask Craig if he wants to talk about what happened.

The friend's view

YOU AM I frontman TIM ROGERS on why it's been 'kind of odd' touring with old mates The Vines on the Big Day Out

What was it like seeing The Vines play recently?

"I saw a bunch of songs at the Gold Coast show, it was kind of an odd feeling seeing them again. I haven't seen them in a very long while and I guess a lot's gone on for them *(since the 2001 tour)* and so, yeah, it's just good to see they're enjoying things."

How have they changed since they first toured with You Am I?

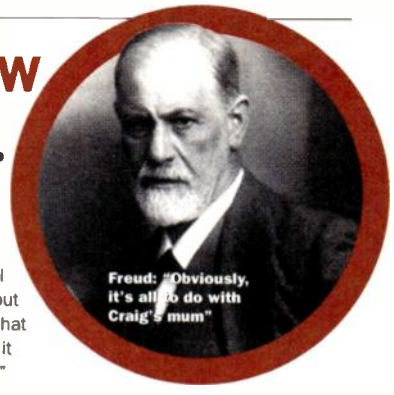
"Not a hell of a lot, actually. Craig and Patrick seem very much the same to tell you the truth. We had a catch-up after that show."

When they were playing with you were things mad onstage?

"Craig's more animated *(now)*, but I guess that happens after you play hundreds of times – you just want to make each performance different... and if he does that by endangering his bandmates that's his thing."

The psychologist's view

DR MARK GRIFFITHS from Nottingham Trent University gives his view on Craig's recent behaviour



Freud: "Obviously, it's all to do with Craig's mum"

How do you account for Craig's erratic behaviour?

"Craig is obviously shagged out and exhausted at the moment, and that's partly due to all the hype and accolades that *NME* and all the other music magazines have given him. This is a young man who, just over a year ago, no-one had heard of. And he's been thrust into the limelight."

Could Craig's drug intake be at the root of the problem?

"Craig is still a very young man, and sometimes, the younger you are, the harder it is to cope. Often rock stars will use drugs to counteract that, but if you start to rely on the fact that the drugs will get you through, it can become very hard to stop."

There's evidence that Craig's problems pre-date his fame.

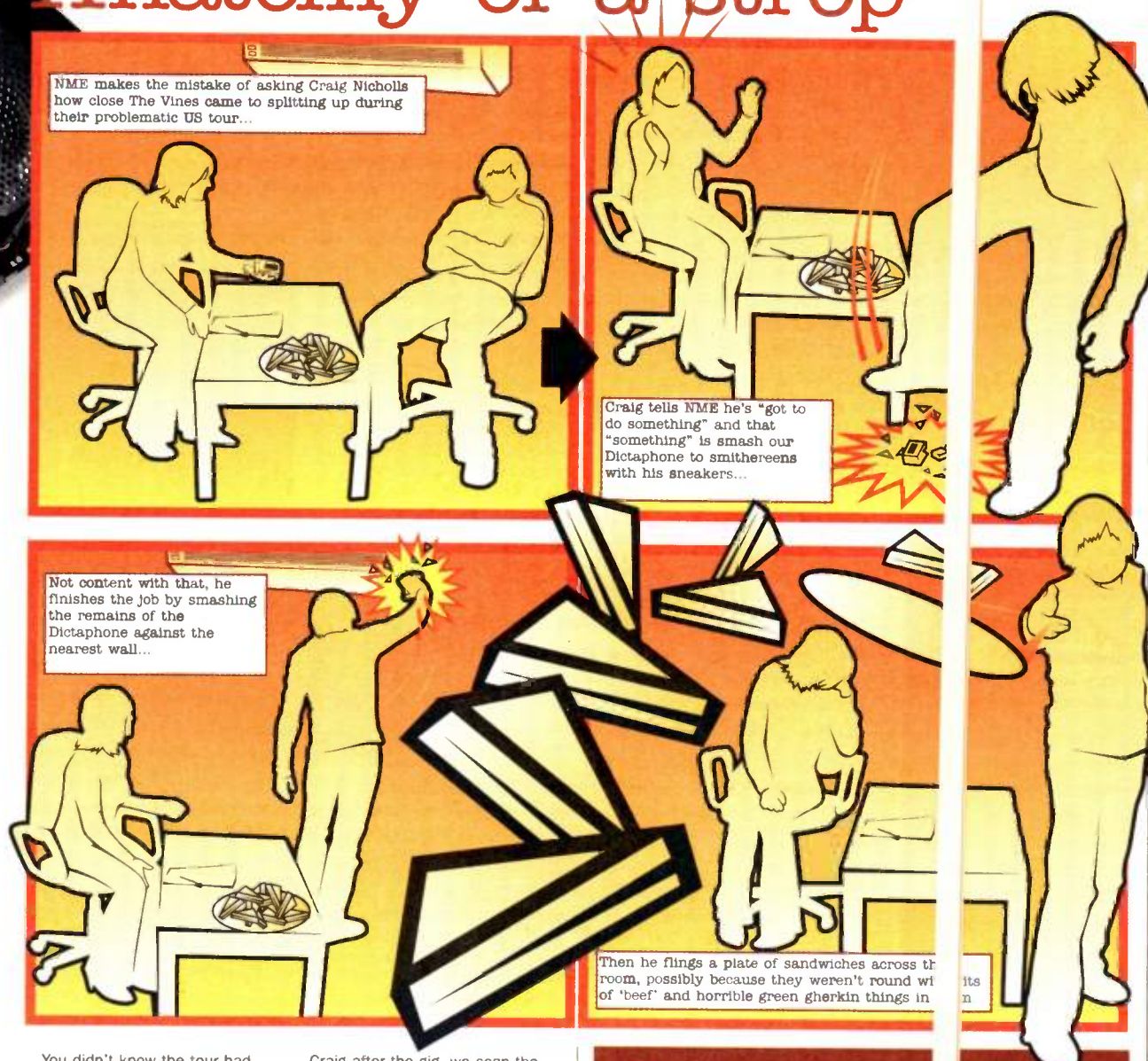
"Well, some people say that real genius borders on madness sometimes. An artistic side is often a good way to explore mental problems, and even help them."

What would you recommend?

"Recuperation and rest for Craig is important. He's the sort of person that won't be forgotten if he's out of the limelight for six months. Sometimes it takes a third party to step in."

TEXT: ALICIA BRODERSEN (THE VINES); LOUIS PATTISON (PSYCHOLOGIST INTERVIEW) PHOTOGRAPHY: IAN JENNINGS/LFIREX ILLUSTRATION: ROBERT BIDDULPH

Anatomy of a strop


NME makes the mistake of asking Craig Nicholls how close The Vines came to splitting up during their problematic US tour...
Craig tells NME he's "got to do something" and that "something" is smash our Dictaphone to smithereens with his sneakers...
Not content with that, he finishes the job by smashing the remains of the Dictaphone against the nearest wall...
Then he flings a plate of sandwiches across th
room, possibly because they weren't round wi
of 'beef' and horrible green gherkin things in

"Nothing really happened," he says, failing to clock *NME*'s raised eyebrow. "We played with Coldplay and The Flaming Lips and we played a whole lot of radio shows and, um... The tour with The Music went really well. I don't know why we couldn't do the whole thing with them, but they had to go to Japan or something."

What about Jay Leno?

"Oh! Jay Leno!" Craig laughs, as if suddenly whacked about the head with a light bulb. "Um... I can't really remember. I don't really know what happened there. It's really fuzzy... the whole thing is a bit hazy, so..."

And then Boston.

"Yeah, Boston..." he repeats, shooting *NME* a grin, ruffling his hair and trailing off into space. He's not going to talk about America any more, obviously.

But don't you care what people think when they hear these things?

"I don't really care what people think because it should just be about making music. It's like... art," he says, plumping for his favourite analogy. "When someone makes art, people don't really care what brushes they use, so..."

A few nights ago, Patrick said he was sorry about the band having to cancel their *NME* Awards Show. When we ask Craig, however, he has no idea what we're talking about.

"I'm really disappointed we're not going, I don't know why we're not going any more. I mean, I didn't know, I only just found out."

Craig Nicholls: "Yeah... uh... I... uh... whatever"

You didn't know the tour had been cancelled?

"No," he says blankly, like a boy in a bubble.

Have you got anything to say to people who've bought tickets?

"Yeah, but I didn't know, y'know? So all I can do is offer my apologies."

Craig's apparent ignorance to the fact that the Awards Show, as well as Japanese and American tours, were cancelled because of his turn on Leno, the gig in Boston and the band reportedly suffering from severe exhaustion, defies explanation. *NME* helpfully points out that part of the problem might be his fear of flying, and maybe he should try hypnosis as some in his camp have suggested.

"No, no. I don't know, I haven't heard anything about that. Maybe. Maybe something like that or maybe sleeping pills. We've used that before."

Outside the dressing room, Patrick, Ryan and Hamish can be heard starting the soundcheck. Knowing we probably won't get a chance to talk to Craig after the gig, we scan the rest of our questions and decide to ask him how close The Vines have come to breaking up...

KRSHMAGSH!

INDOOR SHOWS AMAZE

Within moments of Craig's 'episode', his management have offered to buy us a new Dictaphone and Patrick has apologised. We're told by several people not to take it personally, because "Craig's smashed something belonging to every one of us". It certainly hasn't hurt Craig – the gig itself ends up being fantastic.

We're told to wait for a call so we can go and meet Patrick at the hotel, but when it comes through from their manager just after midnight, it transpires Craig has told Patrick not to talk to us. Back in Sydney, the two of them live together with Ryan, so doing an interview probably wouldn't be in his best interest right now.

Earlier, before the gig, *NME* popped to the local shop to buy batteries for our replacement Dictaphone. At the counter stood a girl with an old Big Day Out ticket hanging out the top of her bag.

NME: What did you think of The Vines on Sunday?

"They were shit!" she laughs. "But I'm seeing them tonight."

Why's that?

"Because it's a smaller venue. They'll rock for sure."

She's not wrong, either.

CONTINUES OVER

The hypnotist's view

Telly hypnotist PAUL McKENNA has helped pop's elite to get over their phobias

Humans are born with only two innate phobias – fear of sudden loud noises, and fear of falling.

"All the other fears are learned, and can be unlearned," McKenna tells *NME*. "An amazing number of musicians are frightened of flying. There is no logical explanation for it, but I see more musicians for that than anything else."

He can't divulge personal info about individual cases, but admits that treating David Bowie was one of his most star-struck moments: "That's one of the few occasions I've actually been in awe."

The hypnotist particularly likes working with musicians, and says most are very open to hypnotherapy.

"I've done several recently, well known rock stars. A couple of them were for writer's block.

"I had a very well known musician recently, he was finding
he wo in front of the
piano 1am and there would
be not , then at 7pm when
he had nds coming round,
he'd h to compose. He
wante put a switch on his
creati " Maybe McKenna
could a stop-cock on
Craig' ativity to stop his
songs king out of his head.
Mc na has also treated a
numb other young rock
stars e in the last year –
for an y attacks.
"Or who become very
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They t live the lives they
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who ust and who not to."
Cr we've got his number
if you nt it...

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

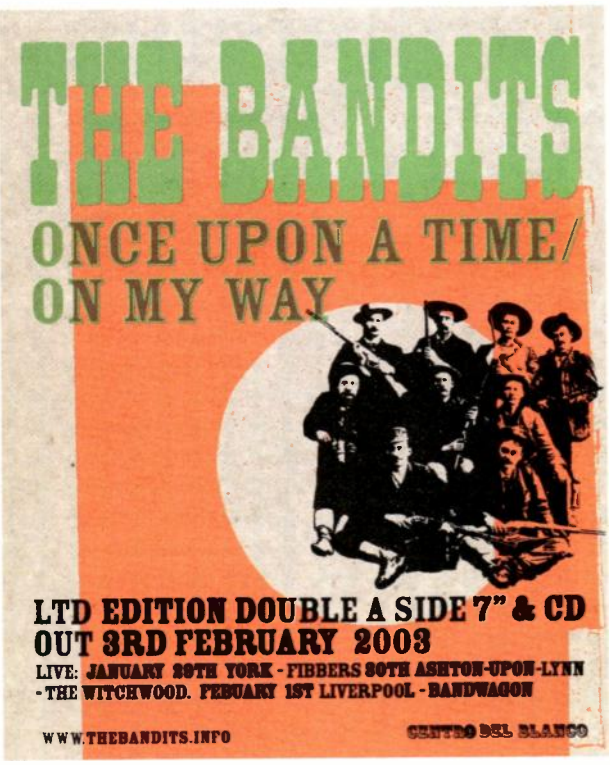
–	1	**ALL THE THINGS SHE SAID**	TATU (INTERSCOPE)
1	2	**STOP LIVING THE LIE**	DAVID SNEDDON (MERCURY)
8	3	**'03 BONNIE & CLYDE**	JAY-Z FT BEYONCE KNOWLES (ROCAFELLA)
–	4	**STOLE**	KELLY ROWLAND (COLUMBIA)
10	5	**THE OPERA SONG (BRAVE NEW WORLD)**	JURGEN VRIES FT CMC (DIRECTION)
2	6	**YEAR 3000**	BUSTED (UNIVERSAL)
3	7	**SOUND OF THE UNDERGROUND**	GIRLS ALOUD (POLYDOR)
4	8	**LOSE YOURSELF**	EMINEM (INTERSCOPE)
5	9	**MUNDIAN TO BACH KE**	PANJABI MC (INSTINCT KARMA)
7	10	**IF YOU'RE NOT THE ONE**	DANIEL BEDINGFIELD (POLYDOR)
6	11	**TRUE**	JAMESON FT ANGEL BLU (V2/J DID)
19	12	**HIDDEN AGENDA**	CRAIG DAVID (WILDSTAR)
9	13	**DANGER! HIGH VOLTAGE**	ELECTRIC SIX (XL RECORDINGS)
12	14	**CHEEKY SONG (TOUCH MY BUM)**	THE CHEEKY GIRLS (MULBY)
13	15	**YOU'RE A SUPERSTAR**	LOVE INC. (WOLFE)
–	16	**HEY MA**	CAM'RON FT JUELZ SANTANA (ROCAFELLA)
11	17	**LOVE STORY (YS FINALLY)**	LAYO & BUSHWACKA (XL RECORDINGS)
15	18	**THE WAY (PUT YOUR HAND IN MY HAND)**	DIVINE INSPIRATION (DATA MOS)
–	19	**SHUT UP**	KELLY OSBOURNE (EPIC)
14	20	**JUST THE WAY I'M FEELING**	FEEDER (ECHO)
–	21	**STREET LIFE**	BEENIE MAN (VIRGIN)
18	22	**SORRY SEEMS TO BE THE HARDEST WORD**	BLUE FT ELTON JOHN (INNOCENT)
17	23	**SK8ER BOI**	AVRIL LAVIGNE (ARISTA)
27	24	**NICE WEATHER FOR DUCKS**	LEMON JELLY (XL RECORDINGS)
21	25	**DILEMMA**	NELLY FT KELLY ROWLAND (UNIVERSAL)
–	26	**MAKE IT CLAP**	BUSTA RHYMES FT SPLIFF STAR (J)
–	27	**KNOW YOU WANNA**	3RD EDGE (PARLOPHONE)
16	28	**TREAT ME LIKE A LADY**	ZOE BIRKETT (19)
38	29	**PLEASE**	ROBIN GIBB (SPV RECORDINGS)
29	30	**CRUSH**	DARREN HAYES (COLUMBIA)
20	31	**SACRED TRUST/AFTER YOU'RE GONE**	ONE TRUE VOICE (EBUL/BMG)
26	32	**FEEL**	ROBBIE WILLIAMS (CHRYSALIS)
22	33	**THE KETCHUP SONG (ASEREJE)**	LAS KETCHUP (COLUMBIA)
–	34	**SEEN THE LIGHT**	SUPERGRASS (PARLOPHONE)
34	35	**COCHISE**	AUDIOSLAVE (EPIC/INTERSCOPE)
23	36	**STORMY IN THE NORTH KARMA IN THE SOUTH**	WILDHEARTS (ROUND)
–	37	**FIX MY SINK**	DJ SNEAK FT BEAR WHO (CREDENCE)
24	38	**FAMILY PORTRAIT**	PINK (ARISTA)
–	39	**LOVE ON THE LINE**	BLAZIN' SQUAD (EAST WEST)
–	40	**YOU DROVE ME TO IT**	HELL IS FOR HEROES (EMI)

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

2	1	**JUSTIFIED**	JUSTIN TIMBERLAKE (JIVE)
1	2	**LET GO**	AVRIL LAVIGNE (ARISTA)
4	3	**BUSTED**	BUSTED (UNIVERSAL)
3	4	**MISSUNDAZTOOD**	PINK (ARISTA)
9	5	**STRIPPED**	CHRISTINA AGUILERA (RCA)
5	6	**GOTTA GET THRU THIS**	DANIEL BEDINGFIELD (POLYDOR)
21	7	**THEIR GREATEST HITS – THE RECORD**	BEE GEES (POLYDOR)
8	8	**BY THE WAY**	RED HOT CHILI PEPPERS (WARNER BROS)
12	9	**MELODY AM**	REYKSOPP (WALL OF SOUND)
6	10	**ESCAPOLOGY**	ROBBIE WILLIAMS (EMI)
11	11	**THE EMINEM SHOW**	EMINEM (INTERSCOPE)
7	12	**ONE BY ONE**	FOO FIGHTERS (RCA)
15	13	**COMFORT IN SOUND**	FEEDER (ECHO)
10	14	**A RUSH OF BLOOD TO THE HEAD**	COLDPLAY (PARLOPHONE)
18	15	**SLICKER THAN YOUR AVERAGE**	CRAIG DAVID (WILDSTAR)
14	16	**COME AWAY WITH ME**	NORAH JONES (PARLOPHONE)
13	17	**ANGELS WITH DIRTY FACES**	SUGABABES (TSUNAMI)
16	18	**ONE LOVE**	BLUE (INNOCENT)
19	19	**A LITTLE DEEPER**	MS DYNAMITE (POLYDOR)
17	20	**THINKING IT OVER**	LIBERTY X (V2)
31	21	**AUDIOSLAVE**	AUDIOSLAVE (EPIC/INTERSCOPE)
–	22	**OVERGROWN EDEN**	RMC (MUSIC FOR NATIONS)
22	23	**A NEW DAY AT MIDNIGHT**	DAVID GRAY (EAST WEST)
40	24	**200KM/H IN THE WRONG LANE**	TATU (INTERSCOPE)
33	25	**HUMAN CONDITIONS**	RICHARD ASHCROFT (HUT)
29	26	**ORIGINAL PIRATE MATERIAL**	THE STREETS (679/LOCKED ON)
24	27	**ESCAPE**	ENRIQUE IGLESIAS (INTERSCOPE)
–	28	**OTHER PEOPLE'S SONGS**	ERASURE (MUTE)
25	29	**THE GREATEST HITS 1970-2002**	ELTON JOHN (MCA/UNIV)
41	30	**YOSHIMI BATTLES THE PINK ROBOTS**	THE FLAMING LIPS (WARNER BROS)
20	31	**UNBREAKABLE – THE GREATEST HITS VOL 1**	WESTLIFE (S)
23	32	**IT HAD TO BE YOU – THE GREAT AMERICAN SONGBOOK**	ROD STEWART (J)
34	33	**WHITE LADDER**	DAVID GRAY (EAST WEST)
30	34	**FORTY LICKS**	THE ROLLING STONES (VIRGIN DECCA)
–	35	**THE BLUEPRINT 2 – THE GIFT & THE CURSE**	JAY-Z (ROCAFELLA)
27	36	**LORD OF THE RINGS – THE TWO TOWERS OST**	HOWARD SHORE (REPRISE)
28	37	**ELV1S – 30 NUMBER 1 HITS**	ELVIS PRESLEY (RCA)
38	38	**THIS IS ME THEN**	JENNIFER LOPEZ (EPIC)
35	39	**NIRVANA**	NIRVANA (GEFFEN)
36	40	**FEELS SO GOOD**	ATOMIC KITTEN (INNOCENT)

MIDWEEK CHARTS SUPPLIED BY THE OFFICIAL UK CHARTS COMPANY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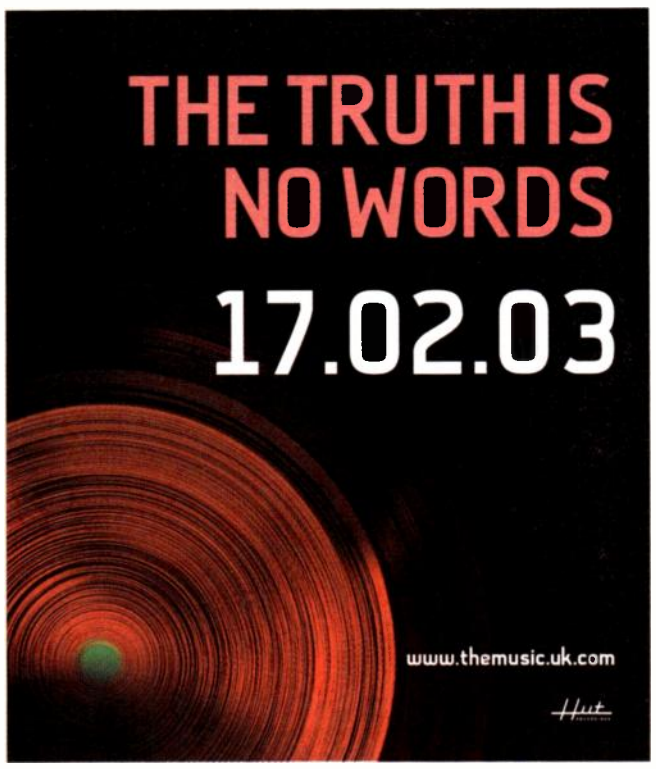


FROM PAGE 5

The Vines' weary performance at the Gold Coast Big Day Out turns out to be at complete odds with the triumphant club show they go on to play in Sydney a week later. As reported in *NME* last week, the contradiction leaves fans and press mystified – while one laughing fan sitting next to *NME* at the Sydney Big Day Out says, "It was crap, but it was very funny!" Another applauds the Sydney club show (which includes Craig climbing a speaker stack and losing both his shoes in the moshpit), saying the gig almost seems like The Vines' lead singer has "rediscovered what made him write the songs in the first place".

"I actually thought it was the best I've seen them do in ages," says Adrian, 20. "It actually reminded me of those early gigs they played at the Vic On The Park hotel *(before they left Australia to tour in January 2002)*.

"This time Craig actually sang. In September they just sounded bored and sick of it."

Most of the Australian fans *NME* speaks with during The Vines' Antipodean tour have trouble complimenting the Big Day Out performances, but trip over themselves when it comes to the headline gigs in the smaller venues.

"It was definitely one of the top gigs they've played," says Elise from Sydney. "I've seen them play ten times now and it's a bit hit and miss, but tonight they just blew the place apart."

Ultimately, the contradiction of the shows balances perfectly with the raw extremes finding their way onto the new album. *NME* has heard the four songs The Vines recently recorded in Sydney, and having had a total of 40 tracks ready for the recording of 'Highly Evolved' means it's obvious there will be no problems with Difficult Second Album syndrome. The band have also started playing 'Autumn Shade 2' live, a swirling track that includes the lyric *"I'm beginning to speak like I'm fucking mad"*. Again, it points to the severe extremes that will make up the body of the next album – 'Amnesia' is a shiver-down-the-spine delicacy, while the aptly named 'Evil Town' sounds like the psychotic soundtrack to every slasher film ever made. Not to mention set-closer 'Fuck The World', which one fan describes as "tailor made for disaffected youth" and which "will go mental" once put down on record.

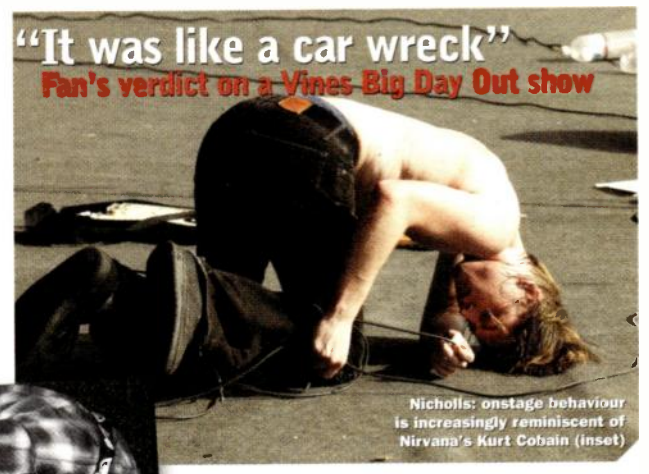
When it's finally done, there's little doubt The Vines will once again have one of the albums of the year on their hands, made up of tracks veering violently from blissful summer melodies to furious dark seizures – and all guaranteed to smash your Dictaphones, DATs and DiscMans to thousands of wretched, quivering pieces.

The Vines: not so great outdoors!

AUSTRALIAN FANS LOVE THE VINES' INDOOR SHOWS, BUT THEIR FESTIVAL DATES JUST DON'T DO IT

The Australian media have dragged **The Vines** over the coals on what should have been their triumphant homecoming shows at the Big Day Out festival, so *NME.COM* invited fans Down Under to have their say. We were swamped with emails – one of the biggest responses we've ever had.

And the difference between reviews of their Big Day Out sets and their own indoor headline shows was incredible: readers almost unanimously agreed their own gigs rocked, while the festival performances were less than spectacular.


"It was like a car wreck"
Fan's verdict on a Vines Big Day Out show
Nicholls: onstage behaviour is increasingly reminiscent of Nirvana's Kurt Cobain (inset)

FESTIVALS

"The Vines need to pull themselves together, and they need to do it quickly" ***Mitzi B***

"In Melbourne, The Vines' set was pretty lacklustre, they sounded like a half-arsed Suede covers band. It was certainly the biggest disappointment of the day for me, and large sections of the crowd wandered off" ***Pat Kinsella***

"I was at the Big Day Out in Sydney. Fame has grabbed hold of this band's balls and squeezed them dry. They just aren't ready for the big shows" ***Matt Reese***

"The sound was *terrible*! I only stayed for three songs" ***Chris Hose***

"It was like watching a car wreck. Most people I've spoken to felt ripped off, and extremely disappointed. I didn't hear any positive feedback about the performance at all. I'm still a fan, but as for the Big Day Out shows, believe what you are hearing" ***Andrew Cahill***

"Poor performance and poor sound quality made their set embarrassing to watch. Craig didn't experiment with his voice or act crazy, but no matter how hard he tried the sound was awful. I love the band and desperately wanted to see a great show from them, but it was a huge let down" ***Steven Denny***

INDOOR SHOWS

"Craig whipped the audience into a frenzy during a long set of out of control behaviour. They were hanging on his every word. It was a triumphant gig. I don't think I'll see another one like it. The Vines are not a fluke. The future is theirs for the taking" ***Carly Sticpewich***

"Last night *(Enmore Theatre, Sydney)* was a reason not to read a review of band at a festival. Quite frankly they rocked. Craig was out of control but who wants to watch a lead singer who just stands there? He was entertaining, but more importantly the band sounded fantastic" ***Jaculin Sinclair***

"I saw them in Melbourne, they were great. The only negative was they only played for just over an hour" ***Alex Moran***

"I saw in Brisbane. It went off in a big way. Craig still looked off his face, but he was a lot more in control, there was chemistry between band members, and they nailed it" ***Sean P***

Australia still loves The Vines

Despite being slammed by fans for their Big Day Out performances, Australia is still charmed by **The Vines** – a recent poll showed them to be one of the most popular bands in the country.

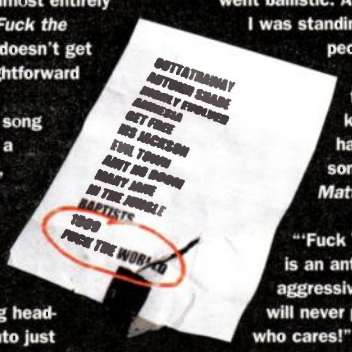
The hugely influential Triple J radio station recently conducted its Hottest 100 poll of the best songs played throughout 2002. The Vines' 'Get Free' came in at Number Five, while 'Highly Evolved', 'Outtathaway' and M Jackson all broke the top 30.

Triple J DJ Robbie Buck told *NME* that their commercial sound is ideal for radio. He said of the recent reviews. "The comments repeated by a lot of our listeners is, 'Love the album... disappointed by the live show.'"

'Fuck The World': an anthem for a generation

Having bumped off '1969' as **The Vines**' traditional live-set closer, the furious, bile-spewing 'Fuck The World' is like Nirvana's 'Smells Like Teen Spirit' spelt out in simple, intense black and white. The lyrics are almost entirely *"Fuck off/Fuck the world"* – it doesn't get more straightforward than that.

Live, the song consists of a howling riff, primeval drum beats and Craig screaming and hurtling head-over-arse into just about everything. In short, 'Fuck The World' embodies all Craig's erratic behaviour and sums up in a few brutal minutes what makes him such an intriguing and inspirational rock star.



What the fans say...

"They finished with 'Fuck The World' and the whole crowd went ballistic. After the show I was standing watching people stream out with smiles from ear to ear knowing they had witnessed something special" *Matthew Nicholls*

"'Fuck The World' is an anthem. It's so aggressive. Radio will never play it but who cares!" *Chris Williams*

"'Fuck The World' is awesome. Can't wait to get it on the album" *Michael Hartt*

PHOTOGRAPHY: IAN JENNINGS/SUE MOORE/ALL ACTION

100TH WINDOW
MASSIVE ATTACK
CD/LP 10/02/03

"WHEN I WAS A BOY...

...growing up in Northampton, playing in streams and making Wacky Races jigsaws, I would never have dreamed that one day I'd be allowed to present a daily music radio programme.

Teatime is a three hour conversation between myself and the listeners. It's the best bits of our heads. We muse, we swap stories, we share, we laugh, we cry. They tell me in passionate terms who they prefer out of, say, Billy Bragg and Bruce Springsteen, lined up for that week's Battle Of The Bands; and they answer me within seconds when I idly ask, 'What is head cheese?' (It's actually a seasoned sausage made from the best bits of a pig's head.)

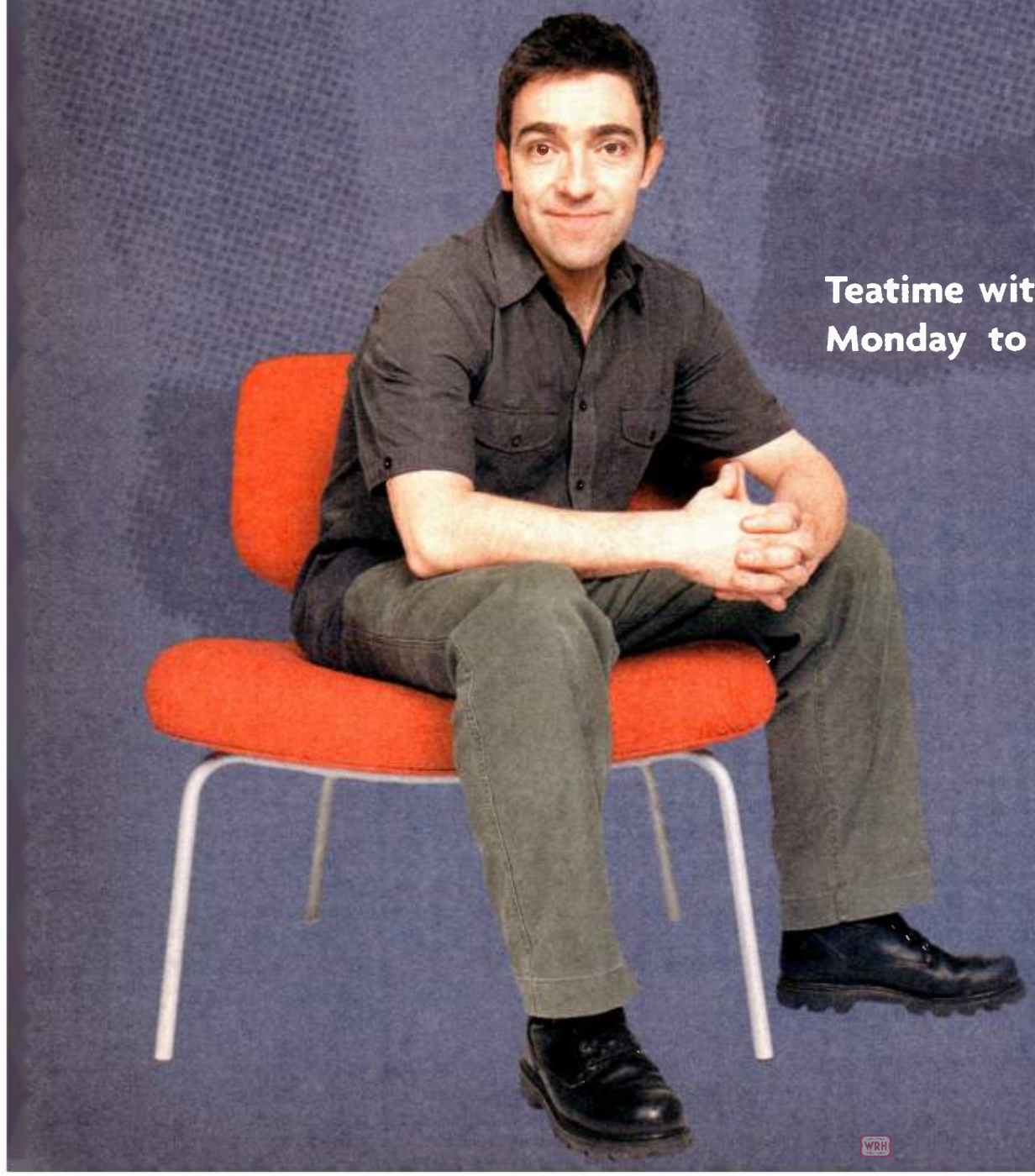
In the meantime, I get to play all the records I have ever loved – and some that my producer Frank has introduced me to – from The Who and The Temptations to Ladytron and The Streets, XTC, Fat Boy Slim, Interpol and Bullmoose Jackson. They let me talk to famous people too: Otis Williams, Electric Six, Supergrass, Coldplay and Dad's Army creator Jimmy Perry. He said "tart" on air, but he is in his seventies.

We had a listener from Cardiff the other week who sincerely likes Erasure and wanted to share that with us after we'd smashed one of their CDs on air. We sent it to him as a souvenir.

Now that's what I call interactive. "

Andrew Collins

BBC



Teatime with Andrew Collins
Monday to Friday 4 – 7pm

From **The Clash** to **The Strokes**, **Curtis Mayfield** to **PJ Harvey** and **Led Zeppelin** to **Turin Brakes**, **BBC 6 Music** showcases the best music from the last four decades, as well as finding and breaking new talent.

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Chris Morris is Warped!

SATIRIST JOINS JARVIS ON SHEFFIELD TECHNO LABEL'S FILM WING

Chris Morris, the TV satirist and controversial hoaxer, has christened the newly launched film wing of legendary techno label Warp Records by writing and directing a surreal 15-minute short called *My Wrongs 8245-8249 And 117*.

Released as a DVD later this month, the debut production from Warp Films was nominated last week for a Bafta. Future projects from the Sheffield-based production stable will involve **Jarvis Cocker** and cutting-edge director **Chris Cunningham**.

Morris, the comic genius behind taboo-trashing satire shows *The Day Today* and *Brass Eye*, based *My Wrongs 8245-8249 And 117* on a monologue from *Blue Jam*, his late-night Radio 1 experiment in "ambient comedy". This Kafka-esque yarn about a mentally disturbed man (Paddy Considine), a talking dog and a demonic baby features a soundtrack partly composed by Morris himself.

Freak scenes: Chris Morris' short film

"We're trying to take the ethos of Warp Records and transfer that into film," explained Warp Films founder Mark Herbert, who produced the Morris film.

"We are aiming for high creativity, lots of creative control, and trying not to pigeonhole each artist. There's a similar revolution happening in films now to what happened in electronic music a few years ago. If you've got an Apple Mac and a digital video camera, you can make and edit a whole feature film."

Warp Films is also planning a feature film and an album-style compilation of short works by Chris Cunningham, director of the acclaimed videos for the **Aphex Twin**'s 'Come To Daddy' and 'Windowlicker'. A feature-length collaboration between Jarvis Cocker, Warp artist **Vincent Gallo** and Italian action director/star **Asia Argento** is also in development.

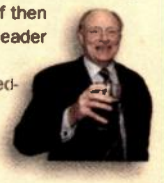
My Wrongs 8245-8249 And 117 is released on DVD on February 24.

"We're trying to transfer the ethos of Warp Records into film" Mark Herbert

MY WRONGS 1-5

Five classic Chris Morris moments

1992 ...rris and Steve Coogan scam ...,500 from *The Sun* ...e general election with a hoa... ...pe of then Labo... ...arty leader Neil ... ...ock havin... ...pissed-up ru... ...n a Manc... ...ter hotel



1994 ...rris is obliged to leave ... short-lived Radi... ...show after lamb... ...ng Cliff Richa... *(right)* with the p... ...se "Christ's fat c... ..." and pren... ...rely announcing Mich... Heseltine's death

1997 ...*rass Eye*'s drugs epis... ...cons Bern... Manning, *(righ...* ...AP David Ame... ...and Noel Edm... ...s to speak ...inst a fic... ...al new ...l peril called

"cake". Twats. "Where in shitting crikey is my nose? It's in a jar, mate."

1999 Outraged friends of Ruth Picardie and John Diamond – columnists who wrote newspaper diaries while they were terminally ill – attack Morris for his spoof *Observer* diarist Richard Geefe, who has agreed to commit suicide to boost the paper's circulation. The column is cancelled

2001 Morris flees to France to avoid tabloid crucifixion following his outrageous one-off *Brass Eye* special on paedophilia.

Return of The Osbournes

Sharon and **Ozzy** are having dinner at the White House with the President, **Jack** and **Kelly** are at each other's throats, cats are eating shit, dogs are puking... **The Osbournes** are back and it's business as usual!

The first episode of series two of the hit fly-on-the-wall show will be aired on MTV in the UK at 10pm on Wednesday (February 5). Titled *What Goes Up*, highlights include Kelly's debut performance of 'Papa Don't Preach', at the MTV Movie Awards, where she is mercilessly ribbed by brother Jack, who's not impressed by her "little singing thingie".

Another unforgettable scene is Ozzy getting plastered in make-up and coiffed for dinner at the White House, pleading with the stylists not to make him look like Cher, then hob-nobbing with military leaders, senators, fossilised "sexpert" Dr Ruth and Harrison Ford.

Introducing the list of top brass attending the dinner – "Washington power brokers. Celebrities. Hollywood stars. Ozzy Osbourne" – George W Bush manages to pronounce his name wrongly, but the Prince of Fucking Darkness takes a bow in any case.

But this series has a shadow hanging over it, with the shock revelation of Sharon's colon cancer. Prophetically, she tells the cameras in the first episode that things are going so well, "something has to happen". Sadly, in the second programme, it does. The chilling news hits Kelly as if someone has "stabbed her in the chest". Clearly tormented, Ozzy hits the bottle again, and the family struggle to cope with Sharon's diagnosis.

EPISODE ONE – THE HIGHLIGHTS

Ozzy getting made up for his dinner date at the White House with Dubya...

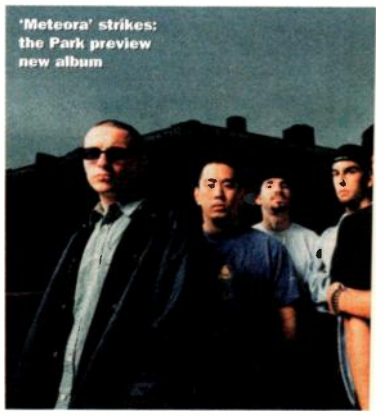
...and taking a bow when he gets a special mention from the man with his finger on the trigger

Jack schmoozing with Andrew WK – or possibly vice versa – at the MTV knees-up

Kelly's 'live' debut lip-syncing to 'Papa Don't Preach' at the awards, yelling, "Come on you guys, get the fuck up!" as she takes to the stage

PHOTOGRAPHY: REX/PA

Linkin Park's t... secret new album play...back


'Meteora' strikes: the Park preview new album

Linkin Park showcased their new album at a London playback last week – with security so tight that journalists had to submit to a frisking before they were let in.

The band release 'Meteora' on March 24, preceded by a new single, 'Somewhere I Belong' on March 17. Journalists who went to hear the record were asked to surrender their mobile phones and any recording equipment – to counter fears of internet piracy.

Guitarist **Brad Delson** recently revealed the band have felt huge pressure trying to record the follow-up to the huge selling 'Hybrid Theory'.

"We felt a ton of pressure," he told MTV. "But only because we put a lot of pressure on ourselves. We're our toughest critics."

Singer **Chester Bennington** said that the success of the last record has had a huge effect on the new one: "The biggest difference is in our perspective. I think there's a bit of optimism in there ...d there wasn't really any on 'H... ...d Theory'."

Th... runs: 'Intro', 'Don't Stay' ...omewhere I Belong', 'Lyin... ...om You', 'Hit The Floor', 'Easi... ...p Run', 'Faint', 'Figure.09', 'Brea... ...g The Habit', 'From The Insid... 'Nobody's Listening', 'Ses... ...(Instrumental)', 'Numb'.

Fo... ...e full lowdown on the new albu... ...see next week's *NME*.

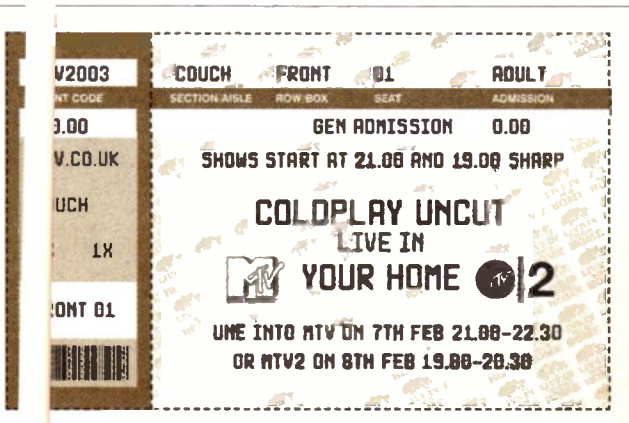
War! What is it good for? An NME poll

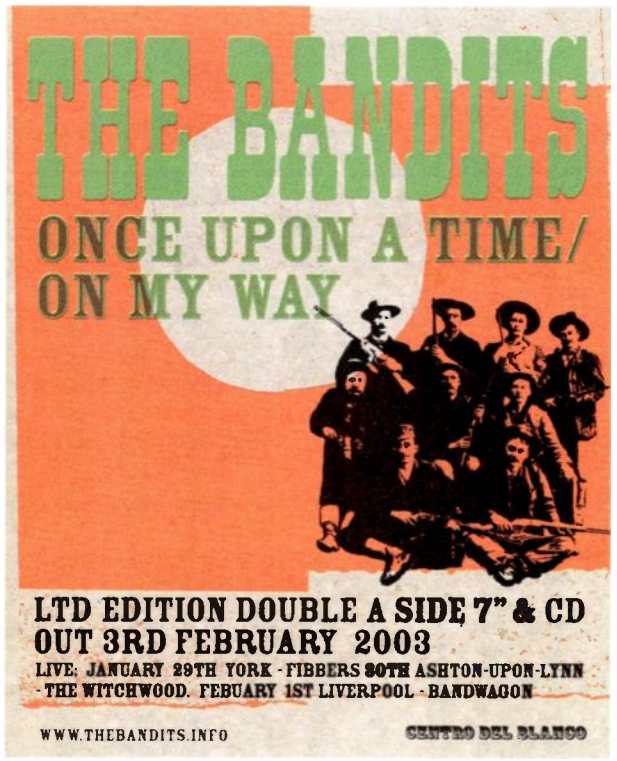
As war in Iraq grows ever closer, *NME* is undertaking a poll aimed at finding out exactly what *you* think of the prospect of conflict in the Middle East.

Next week's *NME* will feature the second in a series of anti-war adverts from **Blur**'s **Damon Albarn** and **Massive Attack**'s **Robert '3-D' Del Naja**, while in the US, anti-war sentiment is being expressed across the music community.

This week, *NME* is conducting a poll on *NME.COM*, asking the simple question: **Based on your current knowledge, do you believe the British and US Governments are right to go to war with Iraq?**

To make your voice heard, visit our website now.

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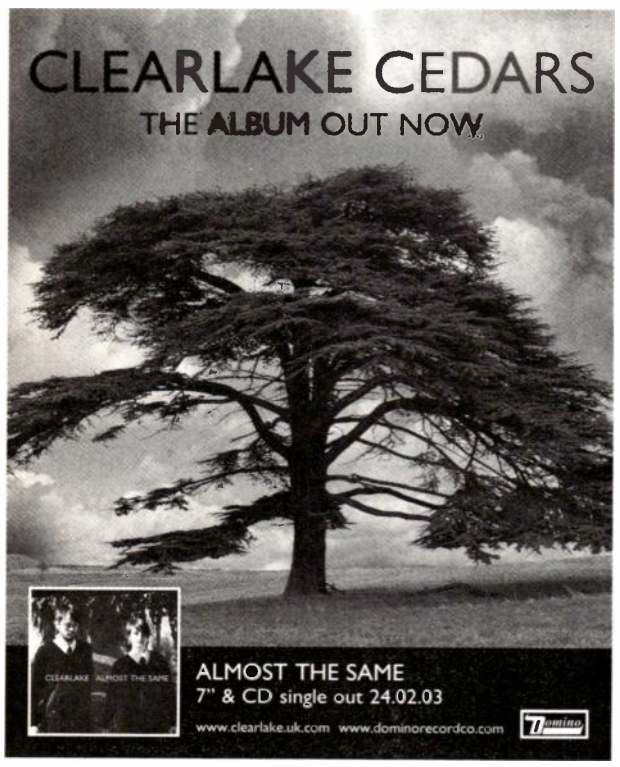

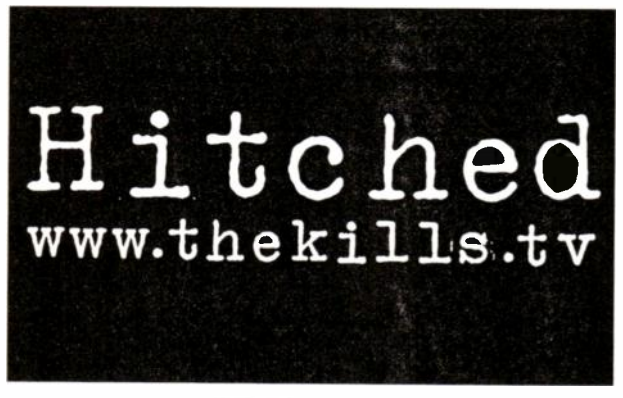

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'Even my wife and kids don't agree with me'

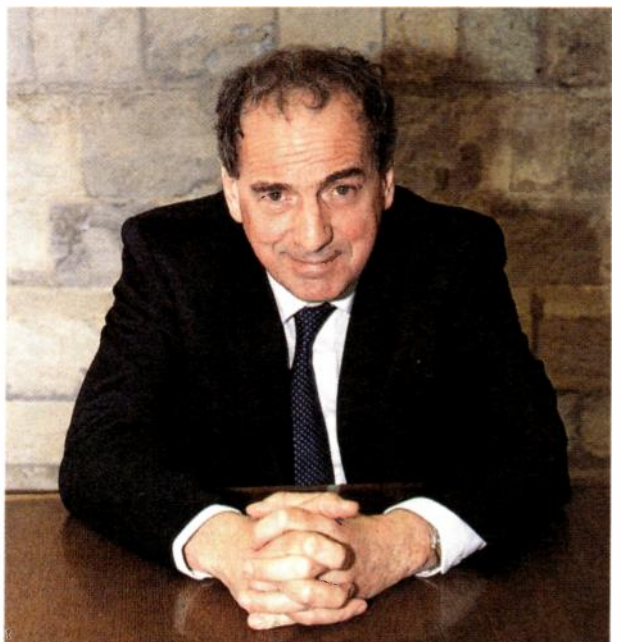
SO WHY DID LABOUR MP KIM HOWELLS BLAME RAP MUSIC FOR THE RISE IN GUN CRIME IN THE UK? AND WILL THE GOVERNMENT REALLY HAVE A SAY IN THE MUSIC YOU CAN AND CAN'T LISTEN TO? NME FINDS OUT

A year ago, **Kim Howells** was just another Labour junior minister, in the background of affairs at the Department Of Culture. But comments he made last October, when he denounced 2002's Turner Prize shortlist as "bullshit", immediately plunged the minister into controversy.

Howells hit the headlines again last month when, following the tragic shootings of two teenage girls in Birmingham, he claimed **So Solid Crew** were responsible for promoting gun culture in Britain.

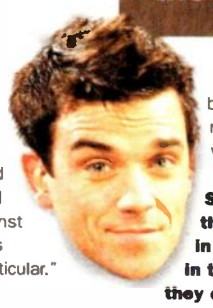
Then, in a response to **Robbie Williams**' comments that music piracy was "great", the MP accused the star of "doing the work of international gangs involved in drugs and prostitution."

So has the man (whose most recent gig was Lostprophets – "they're going to be a big band") tagged "New Labour's most reactionary politician" taken leave of his senses? *NME* went to the House Of Commons to find out.



"The endgame is to convince people that guns and gun culture and this macho posturing is not the way forward" Kim Howells, MP

***NME:* In the comments you made about rap and garage music following the Birmingham shootings, you singled out So Solid Crew to blame. Why?**
Kim Howells: "I guess it could have been other names. They came to mind because my kids had been playing their music a lot and I'd heard it and read about them. I don't have anything against rap music, what I have is against those lyrics in particular."



But which lyrics by So Solid Crew in particular?
"It's not just them, it's other groups. They talk in a very boastful way about killing people, and in a very derogatory way about women. They seem to glory in violence and foul language. It's not the genre, it's instances of those lyrics that I found very offensive. I could have talked about Eminem."

We're talking about British acts.
"I didn't say it encouraged crime. That's been a distortion of what I said. What I said was that I don't think we should just accept that it's just OK – I think it erodes our sensibilities. I don't think it turns people into killers or criminals. I quoted other things, like films. I described it as a pornography of violence. That's what I objected to."

So, morally So Solid are wrong because they say things you find slightly unpleasant?
"I don't think slightly unpleasant, I think extremely unpleasant. In the way that some of those lyrics portray women as bitches for sex and nothing else, that's what I don't like."

So Solid Crew say the reason they deal in this language and in this way is because they come from this culture. It's a social problem.
"That's the argument liberal defenders always put forward – that we shouldn't criticise them because that's where they come from. I come from a very tough background which saw poverty in the 1930s that no-one ever sees – very, very poor communities. But they did not revert to these lyrics, to this kind of behaviour, to gang law. To using violence in the way this lot do."

What would you have done?
"You debate and you argue it. You try and convince people there are other values."

So if a debate were to take place as you propose, what would be its endgame?
"The endgame is to convince people that guns and gun culture and this macho posturing is not the way forward. That we have to have more balance than that."

Would you invite So Solid Crew to this debate?
"I'd talk to anybody. But nobody has bothered writing to me or contacting me."

Would you welcome an approach from So Solid Crew to take part in this debate?
"Yes, sure. Occasionally people say, 'I don't think that's right.' My kids for example. They don't agree with my views. My wife doesn't agree with my views."

So Solid would argue what they are doing by making music, regardless of lyrics, is rising above a certain culture instead of turning to crime.
"Well, good luck to them. I'm not saying that they should stop. Eminem is now an actor. Some people are saying he may get an Oscar – good luck to him. It's showbiz, but don't ask me to excuse the kinds of things that they identify with."

Eminem's shows are being sponsored by Radio 1. How do you feel about him being endorsed by the national broadcasting organisation?
"Well, I don't believe in censorship and I don't believe in politicians telling organisations like the BBC what they can and cannot do in terms of artistic expression. What I'm saying is there ought to be a debate about these kinds of things."

When David Blunkett was interviewed after the Birmingham shootings, he said he'd like to talk to producers and artists so that the Home Office could have influence over content. Do you agree with such governmental control?
"I don't think he was talking about governmental control. As I understand it, he called in a number of people who might want to discuss these issues and it would go no further than that. In the end, I don't think David Blunkett would dictate what the content of music should be."

What do you think about things like American parental advisory stickers, or blocking under-18s from buying certain albums?
"I don't agree with those sorts of control, though I won't disapprove of parents being warned over lyrics such as those I've heard in my home. They are extraordinarily violent. I don't see the problem with warning about explicit lyrics."

Robbie Williams made a flippant remark, about downloading music from internet and burning CDs in bedrooms being great. You made quite a leap, insisting he was advocating music piracy and therefore helping international drug rings and prostitution. Was this a bit of an over-reaction?
"A lot of pirated material is produced by organised crime. It's a great way of laundering money. To most of us it looks like a victimless crime, but these things are not made in someone's front room. The money to produce them very often comes from drugs and prostitution."

You are getting a reputation as New Labour's reactionary MP, forever shooting off with comments about any given subject. Does it bother you?
"Why am I reactionary? Because *The Guardian* doesn't like me? I could be doing interviews and being quoted constantly. I don't do it. I said something about the Turner Prize shortlist because I thought it was a load of crap. Because I said something about the fact that I get disturbed by the glamorisation of violence, doesn't mean I'm reactionary. I feel passionate about art and music. If you want MPs that don't have opinions about anything, that's fine. But don't tell me politics isn't interesting."

PHOTOGRAPHY: JAMES LOOKER/LFI/PA

new singles

OUT NOW

OASIS - SONGBIRD
The first Oasis single ever to be penned solely by Liam Gallagher. Available on CD, DVD and 7", the CD features a brand new Noel track (You've Got) The Heart Of A Star plus a live version of Columbia. The DVD includes unique footage from the band's Finsbury Park gigs plus exclusive interviews.

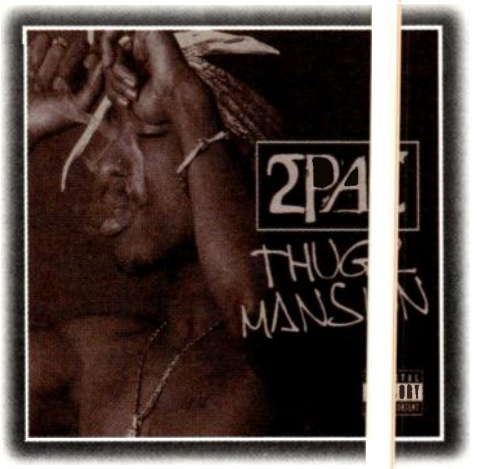
RELEASED 10TH FEBRUARY

CLIPSE - WHEN THE LAST TI
Essential new street sound take
released on Neptune's Star Trak
backed by their massive US hit G
features the videos for both of th

rom Clipse's debut album Lord Willin'
rista label. A slamming tune which is
din' on both CD and 12". The CD also
e tunes.

RELEASED 10TH FEBRUARY

NADA SURF - HI-SPEED SOUL
Nada Surf release the second single from their critically acclaimed album Let Go. A blend of graceful acoustic rock and power-pop, Hi-Speed Soul is released on CD and 7", featuring bonus tracks End Credits, 80 Windows and Run, plus the video on CD.



RELEASED 10TH FEBRUARY

2PAC - THUGZ MANSION
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NME gets first listen to the Whites' 'Elephant'

EXCLUSIVE: THE NEW WHITE STRIPES ALBUM TRACK BY BRILLIANT TRACK

The White Stripes' 'Elephant' is one of the most anticipated albums of the year. The follow-up to 'White Blood Cells', it was recorded at London's Toerag Studios late last year and produced by the Stripes' **Jack White**.

NME heard 'Elephant' last week and this is your world exclusive track-by-track preview of what's surely the most anticipated release of the year.

SEVEN NATION ARMY

Ever wondered how The White Stripes would sound with a bass guitar? Just like this! Opens with bass and kick drums, with echoes of The Clash and Neil Young's live take on 'All Along The Watchtower'. Jack's guitar kicks in later, and his voice is vocodered. It's a different White Stripes to the one we know and love and an angry, confrontational statement of intent. As big and fully produced as The White Stripes have ever sounded, it's set to be the first single and is a rolling hulk of an opener.

Sample lyric: *"I'm talking to myself at night because I can't forget/Back and forth in my mind through a cigarette"*

BLACK MATH

More traditional White Stripes, with faint traces of 'I Think I Smell A Rat'. Again, Jack's voice is vocodered and he lets rip with heavy riffing working against Meg's simple, driving drums. There's a dark edge here too, though.

Sample lyric: *"I'm back up on the centre stage"*

THERE'S NO HOME FOR YOU HERE

One to set purists' teeth on edge, this is Jack White at his most adventurous – part 'Dead Leaves And The Dirty Ground', part Queen with the twists and turns of Radiohead's 'Paranoid Android'. It's a wonderful mess of a rock opera. Mighty.

Sample lyric: *"I'd like to think that all this constant interaction is just to kind of make you drive yourself away"*

I JUST DON'T KNOW WHAT TO DO WITH MYSELF

Starts as a faithful cover of the Bacharach & David classic, with Jack's voice natural for the first time on the LP. Builds to a crashing, plaintive crescendo.

Sample lyric: *"I just don't know what to do with myself"*

COLD, COLD NIGHT

Meg takes over vocal duties on what may be a cover of an old standard, with a little bass, simple guitar and some gentle Hammond. It's moody and smoky and calls to mind Peggy Lee's 'Fever'.

Sample lyric: *"I hear you knocking at my front door/I hear you creaking on the kitchen floor/I don't care what people say/I'm going to love you anyway"*

I WANT TO BE THE BOY

A very loose, bleak grown-up cousin of 'We're Going To Be Friends', it's led by piano runs and Meg's simple drums.

Sample lyric: *"What kind of cartwheels do I have to throw... just to make you notice that I'm around?"*

YOU'VE GOT HER IN YOUR POCKET

With Jack on acoustic, this is a cautionary tale about holding your love too tight. The saddest song on the LP, it's the kind of song Beck now tries to write.

Sample lyric: *"Now she might leave like she's threatened before/Grab hold of her fast before her feet touch the floor and she's out the door"*

BALL AND BISCUIT

This is Jack cutting loose with some old-school 12-bar blues – with a pinch of Led Zeppelin and the Stones. It's peacock proud and strutting with a simple, killer riff. A messed up song about fucking.

Sample lyric: *"It's quite possible I'm your third man girl/But it's a fact I'm your seventh son"*

THE HARDEST BUTTON TO BUTTON

That bass guitar's back, driving along this edgy, punk track. Quite unlike The White Stripes, save for Jack's vocal.

Sample lyric: *"I had opinions that didn't matter/I had a brain that felt like pancake batter"*

LITTLE ACORNS

Opens with cheesy American evangelist voiceover – "For Janice, faith came from a spur". There's a piano reminiscent of a silent movie soundtrack. Turns punky with echoes of Royal Trux.

Sample lyric: *"Feel like a squirrel girl"*

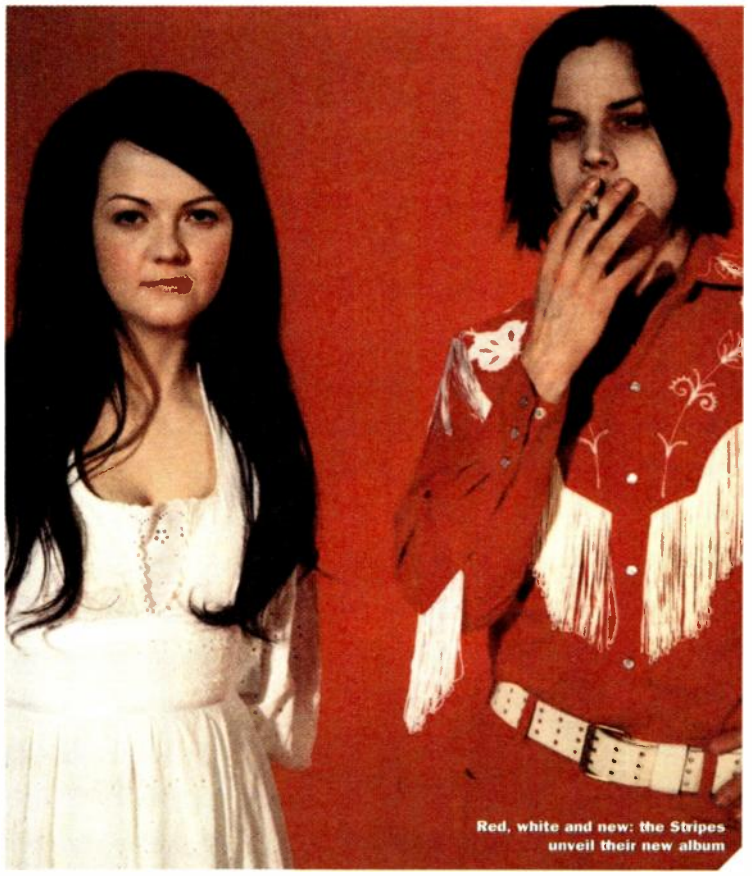
HYPNOTIZE

Back on more traditional Stripes ground, this fairly pelts along with rumbling drums and Jack's simple, driving guitar. One of the shortest songs on the album, it could be a future single. Post-blues blues.

Sample lyric: *"I wanna hold your little hand now, if I might be so bold"*

"Part Queen, part Radiohead, it's a wonderful mess of a rock opera"

NME's verdict on track three



Red, white and new: the Stripes unveil their new album

THE AIR NEAR MY FINGERS

This is a confident, swaggering Stripes throwing all the right shapes. Again, it finds Jack railing against women who've done him wrong.

Sample lyric: *"Don't you remember you told me in December a boy is not a man until he takes a stand"*

GIRL, YOU HAVE NO FAITH IN MEDICINE

An MC5/Stooges stompalong. Jack showboats with some brief show-stopping solos. Set to become a live favourite.

Sample lyric: *"Give me a sugar pill and watch me just rattle down the street"*

IT'S TRUE THAT WE LOVE ONE ANOTHER

Acoustic number that sees Jack, Meg and Holly Golightly share vocals. Jack and Meg are taking the piss out of each other and out of us. It's a clever, funny, sharp and warm way to bring the curtain down.

Sample lyric: *"I love Jack White like a little brother"* – Meg

NME'S VERDICT

A triumph. The most complete, confident and complex album The White Stripes have produced yet. Dark in places and occasionally breathtaking, it's this generation's 'OK Computer'.

Stop press: Stripes announce UK mini-tour

The White Stripes will play four UK shows in April, *NME* can exclusively reveal. The mini-tour starts on the day 'Elephant' is released (April 7), and continues throughout that week.

The gigs are at Wolverhampton Civic Hall (April 7), Manchester Apollo (8), Glasgow Academy (10) and London Brixton Academy (11). The performances will be their first UK dates since the last August's Reading/Leeds festivals, and their first indoor shows this year.

For ticket availability call the *NME* Ticketline on 0870 1 663 663.

Just who is Holly Golightly?

THE LOWDOWN ON THE CULT SINGER WHO DUETS ON THE FINAL TRACK OF 'ELEPHANT'

Soon to be super-famous **Holly Golightly** sings on 'It's True That We Love One Another', the closing track on 'Elephant' – but her musical roots go back years.

At the start of the '90s the singer-songwriter was part of **Thee Headcoatees**, an offshoot of veteran rocker **Billy Childish**'s **Thee Headcoats** before going solo in 1995. She's recorded a number of albums with similar influences to the Stripes – blues and electronic folk – and supported the Stripes at the London Kentish Town Forum back in December 2001 .

A friend of Jack's told *NME*: "She's part of the Billy Childish set. She's played at the Dirty Water club at the Boston Arms in Tufnell Park, London, where the Stripes played and sparked all the tabloid interest in them... She's like the godmother of that whole scene."

The lady who sings the blues: Holly Golightly

NME Carling Awards nominations revealed

At last! This week we finally unveil the nominations for the ***NME* Carling Awards 2003**. And with the new rock revolution setting the nation ablaze, we've got some of the most thrilling bands for decades among the acts desperate to take home the coveted gongs with the single-fingered salute.

Last year's awards bash was gloriously riotous – **Kylie** brought the glamour, **The Strokes** brought the cool, **Ash** brought the bonkers behaviour – and this year's shebang is set to be madder and badder still.

Just take a look at the nominations – listed in full on pages 28-30. Will **Oasis** be top dogs? Will young pups like **The Datsuns** steal the glory? You'll find out next week.

NME Carling Awards: now you can have a flutter

WIN BIG, THANKS TO LADBROKES.COM AND NME.COM!

Ladbrokes.com

As if the announcement of the ***NME* Carling Awards** nominations this week wasn't exciting enough, check this out – for the first time ever, you'll be able to have a flutter on who the winners will be!

Ladbrokes and *NME* have joined forces so that you can bet on four categories in this year's Awards: Best UK Band, Best International Band, Best Album and Best Single.

As *NME*'s official bookmaking partner, Ladbrokes will be overseeing betting for the awards, the most exciting gong-fest in the land. To place your bets, click on *NME.COM* or *ladbrokes.com*, where you'll find all you need to know. The winners will be announced at our annual Awards bonanza at PNN Hammersmith Palais, on February 13. So you can toast your winnings by splurging 'em on champagne (or sob over your lost lucre) straight afterwards!

Ladbrokes' betting boffins have come up with the odds as they see them, and as we went to press, the field was taking shape. **Coldplay** are streaking ahead as favourites so far in the Best UK Band, Best Album *and* Best Single categories, with a major shock for the royal **Radiohead**, who are at 10-1 in the Best Band category – behind **The Libertines**! Even veterans **Oasis** get longer odds than **The Coral** – 6-1 against the Scouse whippersnappers' 4-1 – so the old guard could be in for a fight to keep their honours this year!

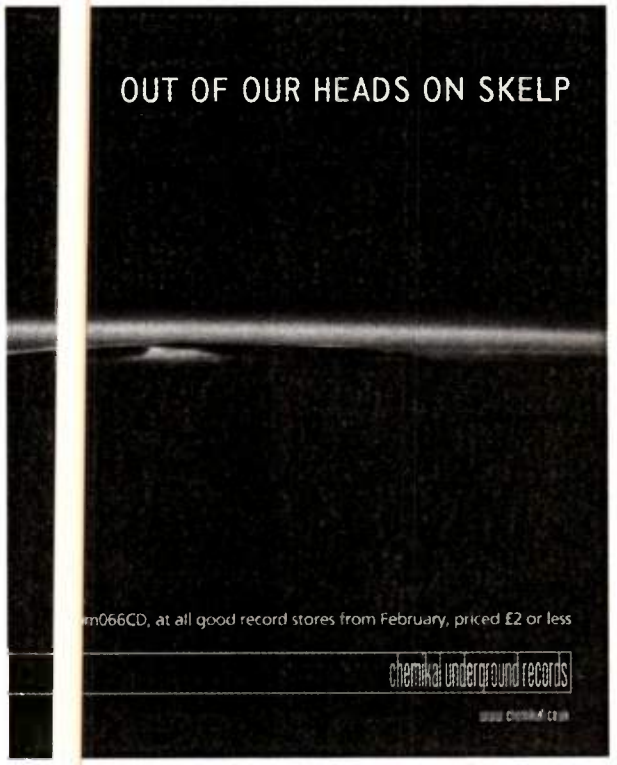
Coldplay: current favourites for Best UK Band, Best Album and Best Single

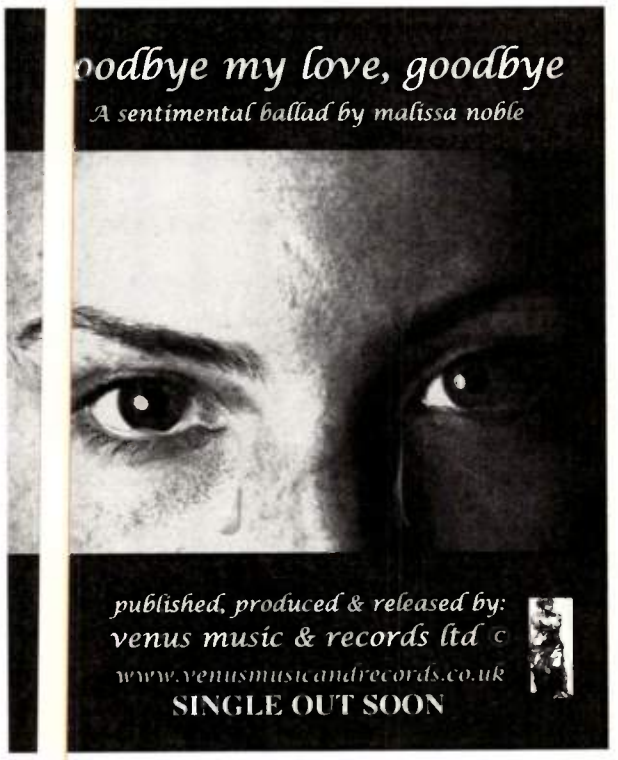
Remarkably, **Queens Of The Stone Age** are currently outsiders in both Best Album and Best Single, with odds of 16-1 and 12-1 respectively. And even **The Vines** get a remarkably poor showing for 'Highly Evolved' in the Best Album section, second-lowest at 8-1.

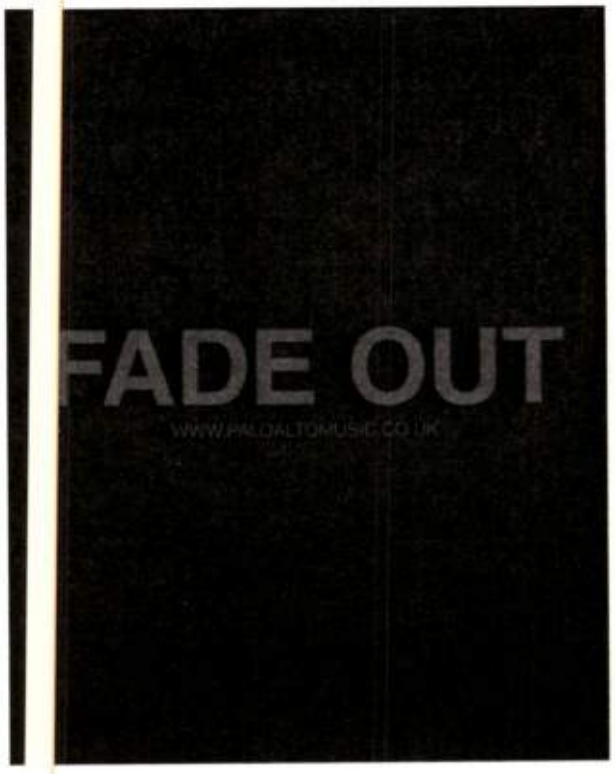
Of course, the odds will be subject to change once the betting starts, so click through to *NME.COM* or *ladbrokes.com* to get the latest. Good luck!

Sorry, but you have to be over 18 to register at *ladbrokes.com*.

PHOTOGRAPHY: RETNA/DEAN CHALKLEY




oodbye my love, goodbye
A sentimental ballad by malissa noble
published, produced & released by:
venus music & records ltd
www.venusmusicandrecords.co.uk
SINGLE OUT SOON



Songbird Liam's at it again

GALLAGHER JR PENS NEW SONG AS OASIS RETURN TO THE STUDIO

Oasis are back in the studio and working on new material, including another song written by **Liam Gallagher**, *NME* can reveal.

A band spokesperson said last week that Oasis have been in and out of the studio since Christmas. Various fansites are already buzzing with new track titles, but as yet none of these are confirmed.

According to the sites, the new tracks recorded by the band so far include 'Revolution Man', written by **Gem Archer**, and 'Longer', 'Say It', 'Singin' Your Life' and 'The Good Rebel' written by **Noel Gallagher**.

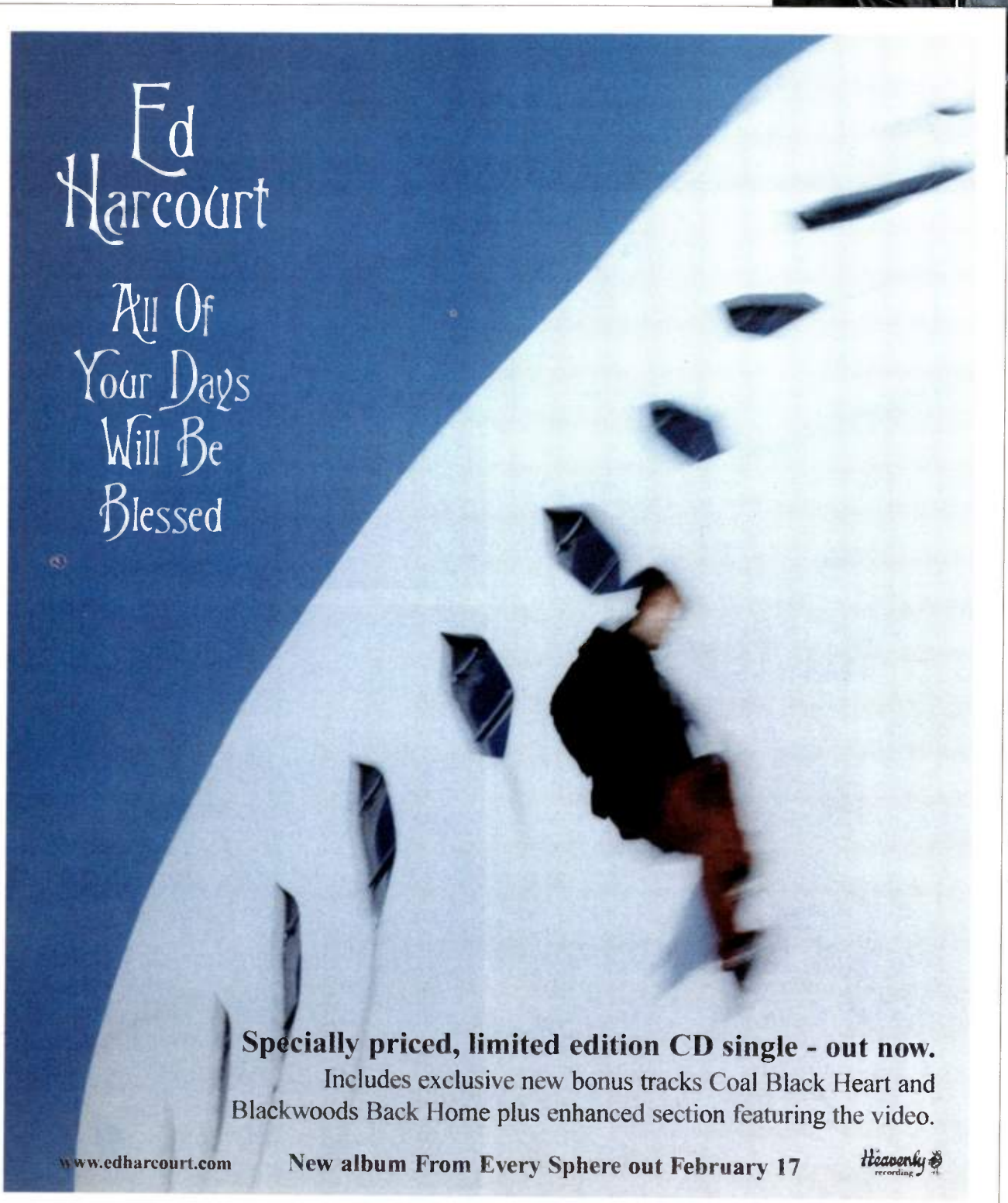
The Liam-penned song is reportedly called 'You Wanna Feel My Shame', and follows the success of Liam's previous songwriting efforts, as debuted on the band's last album, 'Heathen Chemistry'. The tracks 'Born On A Different Cloud' and 'Better Man' were both written by Liam, along with Oasis' current single, 'Songbird'.

Meanwhile, Oasis have rescheduled the German shows cancelled after Liam's infamous Munich bar-room brawl, and have added two shows in Ireland in early-March.

The band will play Hamburg Colorline Arena on March 8, Dusseldorf Philipshalle (9), Munich Zenith (11) and Berlin Arena (12). They will warm up for the shows in Dublin's Point Depot on March 5 and 6. There are no plans for gigs in Britain.

Oasis originally cancelled the German shows in December, after Liam, drummer **Alan White** and members of their entourage got into a fight with a group of businessmen in a bar at the exclusive Bayerischer Hof Hotel in Munich. The fight resulted in two of Oasis' minders being hospitalised, while Liam lost his two front teeth and was arrested. The dental bill to fix Liam's mouth was estimated at £20,000.

Oasis: "Go on, smile our kid! We'll do one of your songs, promise"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Heavenly recording

Foo Fighters' firefighters fankyou

Fireman Dave: made huge donation to Aussie firefighters

Charitable **Dave Grohl** has made a huge donation to Australian firefighters, who are currently risking their lives battling bushfires across the country.

Foo Fighters are currently down under where they have been on the Big Day Out touring festival with **The Vines**, **Queens Of The Stone Age** and **PJ Harvey**. As the finale to their set, the Foos usually play behind a spectacular firework display – however, because much of the country has been suffering devastating bush fires for a over month, it has been outlawed.

Instead, Grohl has donated the money they would have spent on fireworks during their set towards the firefighting cause.

"Because of the fire ban we aren't allowed to set our fireworks off," he said. "So you know what we are going to do? We are going to take the money it would have cost for the fireworks and donate it to the Canberra firefighters."

More than 500 homes have burnt to the ground in Canberra, the nation's capital.

PHOTOGRAPHY: TOM SHEEHAN/PERQUINC.COM

Coldplay Bowl over the Yanks

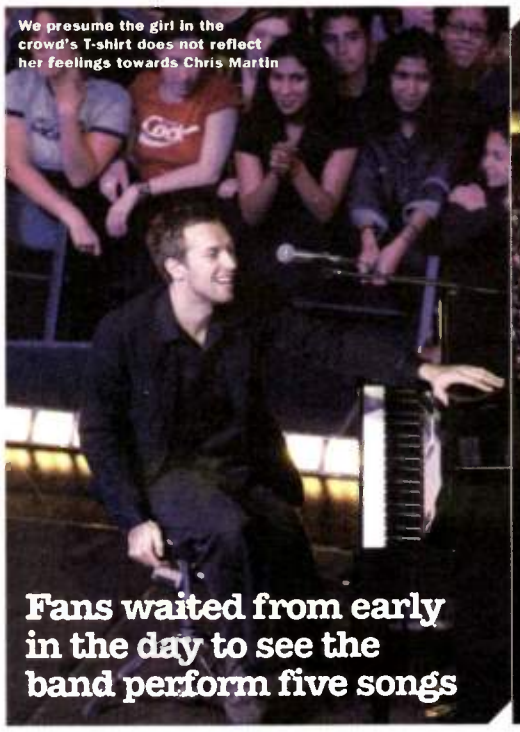
BAND PLAY TRAFFIC-STOPPING TV GIG IN THE HOLLYWOOD STREETS TO COINCIDE WITH SUPER BOWL FINAL

Coldplay stopped traffic on Hollywood Boulevard last week when they played a short set to 10,000 fans including **Chris Martin**'s current companion **Gwyneth Paltrow**.

Fans waited from early in the day (January 26) to watch Coldplay play five songs, 'Clocks', 'Yellow', 'Politik', 'High Speed' and 'In My Place', the first two of which were broadcast live across North America to coincide with the end of this year's American football Super Bowl, won by the Tampa Bay Buccaneers. To accommodate the performance, the entire street was closed for much of the evening.

As we reported last week, Coldplay remain on a US tour until spring when they come back to Europe for more dates in support of their current album, 'A Rush Of Blood To The Head'.

The band's next single will be 'Clocks', which is released on March 24 via Parlophone. An accompanying video was shot recently in London's Docklands.



We presume the girl in the crowd's T-shirt does not reflect her feelings towards Chris Martin

Fans waited from early in the day to see the band perform five songs

Coldplay took over an entire LA street for the evening

"Hey look at your fucking hair, it's the same fucking colour as mine"

Kelly drives fans to tears

Kelly Osbourne fans were reduced to tears last week on meeting their hero during a rare meet-and-greet with fans.

Last week's *NME* cover star visited the London Oxford Street branch of HMV where she was met by 700 adoring fans waiting to get copies of her new single, 'Shut Up' signed.

On her best behaviour and flanked by a 30-strong entourage, Osbourne spent two-and-a-half hours instore, chatting to fans, some of whom became very emotional.

An eyewitness told *NME*: "Loads of the girls who came along were dressed like her, and some of them were crying hysterically when they got their chance to meet Kelly. They were telling her what a great person she is, and how much they love her!"

Kelly Osbourne's album 'Shut Up' is released on February 10.

PHOTOGRAPHY: SPLASH/HUGH THOMPSON/HMV/ALL ACTION

GN'R rioters warned: the cops are Gunner get ya!

In a move echoing the methods used by police in Leeds to prosecute rioters after last year's Leeds festival, Vancouver detectives have issued video images of **Guns N'Roses** fans who went on the rampage when a gig in the city was cancelled at the last minute.

Almost 50 people are being sought in connection with a riot at the GM Place in Vancouver, when the show, which should have been the opening night of their ultimately doomed North American tour, was pulled on November 7 after singer **Axl Rose** failed to turn up.

Barriers were hurled through box office windows and police were drafted in using pepper spray and clubs to disperse the crowd, who pelted them with rocks in return.

Local police have now posted the pictures and video footage of a number of 'persons of interest' they would like to speak to with regard to the disturbances on their website.

Police in Leeds used similar methods to track down people involved in the rioting at the end of last year's Leeds festival, when more than 200 people caused damage totalling £250,000.

Last month, the first two people to be prosecuted appeared at Leeds Magistrates Court and pleaded guilty to using or threatening unlawful violence. Sentencing on the two was deferred, and a further eight people are expected to appear.

Vancouver police have used video images of rioting GN'R fans

KEEP A WINDOW OPEN

MTV 2

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Light and Day

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CD and 12" include new song The March,
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Live from the Shepherds Bush Empire CD
includes Light and Day, Have a Day
and Days Like This Keep me Warm.

Taken from the album The Beginning Stages of...

See The Beginning Stages of The Polyphonic Spree at:
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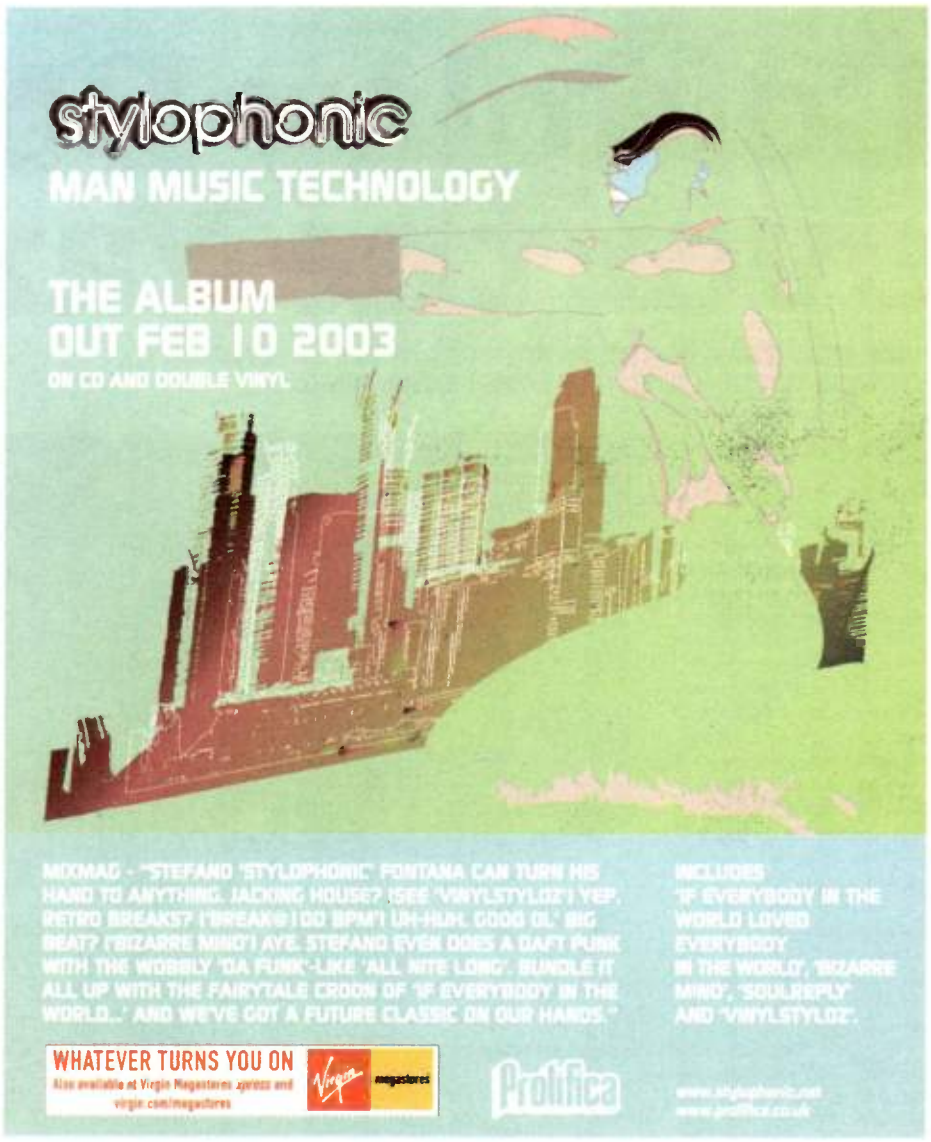
Cardiff University on Saturday 8th,
Astoria, London on Sunday 9th (sold out)
and The Forum, London on Monday 10th.
Tickets available on 0207 344 4040 or www.gigsandtours.com

www.thepolyphonicspree.com

679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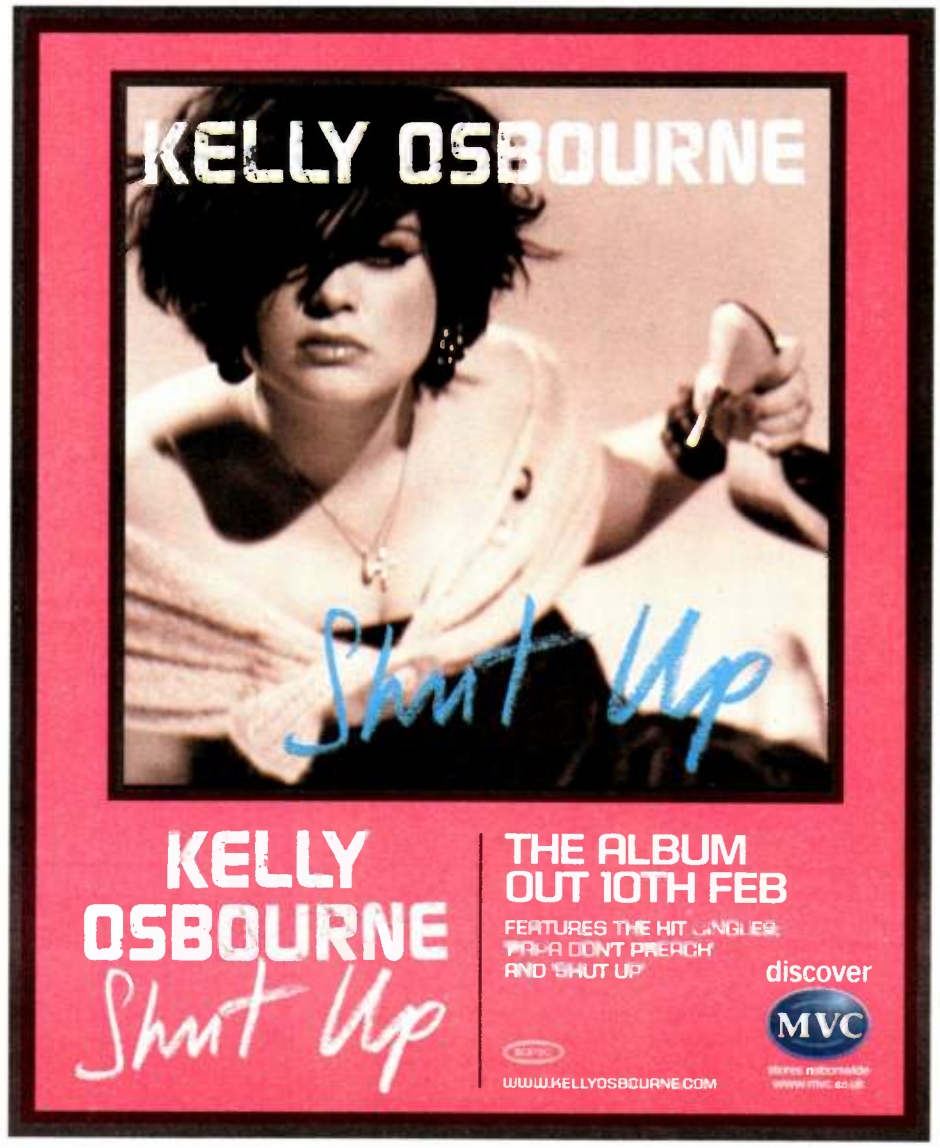

BURN IT!

LADYTRON

DANNY HUNT FROM THE LONDON/SCOUSE SYNTH-POPPERS GOES ECLECTIC – TAKING IN THE FALL, SCALLY HOUSE AND OZZY

TEXT: SIMON LEWIS

1 THE FALL
Hit The North
"There's got to be a Fall song on there and it might as well be the first track. Mark E Smith's only bad move ever was not being from Liverpool."

2 MY BLOODY VALENTINE
Soft As Snow (But Warm Inside)
"It's track one on *(MBV's debut album)* 'Isn't Anything'. They're my favourite band ever. 'Loveless' is amazing, but 'Isn't Anything' has more darkness and edge to it."

3 THE SOURCE FEAT CANDI STATON
You Got The Love
"This is an example of Scally house. I think it's up there with 'I Feel Love' as one of the greatest dance records ever. When we made our first album, our studio was above the Baa Bar in Liverp . We found it difficult to recor ecause the bass from down rs would be shaking the studi alls at 2am."

4 T STA UNITED ES OF AMERICA
Cor ng Down
"In th ate-'60s they appeared to be different drugs to every else. They turn up on psych elic compilations but seem ally incongruous because the v s really menacing."

5 S Lov OCKING BLUE Buzz
"The ere Dutch and they did som ally amazing stuff. Peop only really know 'Venus', the Bananarama covered *(And vana actually did a vers of 'Love Buzz' – Grunge Ed)*. s one's different, it's reall xy with a very mean groo a fat beat."

6 T Bla ICKY Steel
"It c e like a bolt from the blue ove the juxtaposition. The girl's cals are amazing. You know hen you hear two things com ed for the first time and worl together? It made me real uestion how music's mac The first track on our new albu eminds me of it."

7 INTERPOL
NYC
"This track sounds really sad and important, but it's actually quite funny. I never really want to know what Interpol lyrics are about, I prefer my own interpretation."

8 YOUNG MARBLE GIANTS
NITA
"They were a band from Cardiff from the early-'80s who only made one classic album called 'Colossal Youth'. The only thing I can think of that sounds like it is Broadcast. This is a really good breaking-up song."

9 LOVE
Maybe The People Would Be The Times Or Between Clark And Hilldale
"This is on a similar theme, although I've had arguments over what it's actually about. 'Forever Changes' has always been massive in Liverpool, which makes sense now with the latest crop of bands."

10 OZZY OSBOURNE
Shot In The Dark
"It's hair metal, but some of that stuff is starting to sound interesting now. My interest in it is completely postmodern."

T YOUR CLICKS HERE!
R ULTIMATE COMPILATION? TRACKLISTS WANTED. THE *NME.COM* MESSAGEBOARD FOR DETAILS

WWWHAT'S ON... NME.COM

NME AWARDS: LAST CHANCE TO VOTE

The Countdown to the **NME CARLING AWARDS** is well and truly underway with the shortlist of nominees dominated by **LIAM GALLAGHER** and **CHRIS MARTIN**, but with the new rock revolution represented in spades. If you haven't voted already it's your last chance to have you say.
Go to **www.nmecarlingawards.com**.
You can see the full list of nominees on p30

PHOTOGRAPHY: TOM SHEEHAN

MEET AND GREET YOUR FAVOURITES

Okay, if that wasn't enough you can win the chance to meet and greet:

- **NAS** (you'll have to hurry though – it's tonight!)
- **AFI**
- **IDLEWILD**
- **THE DATSUNS**
- **THE LIBERTINES**

PLUS PLUS PLUS

See the, well, saucy video for **TATU**'s 'All The Things She Said' and check out **KELLY OSBOURNE**'s beau in the video for **THE USED**'s 'The Used Taste Of Ink'. And of course, we do news as well...

BLING BLING

NME's Top Ten ringtones

1 (2) **Times Like These (One-Way Motorway)** Foo Fighters (108869)
2 (1) **Scorpio Rising** Death In Vegas Feat Liam Gallagher (108791)
3 (3) **Cochise** Audioslave (108988)
4 (–) **Songbird** Oasis (108869)
5 (–) **Time For Heroes** The Libertines (109008)
6 (5) **Lifestyles Of The Rich And Famous** Good Charlotte (108777)
7 (–) **Just The Way I'm Feeling** Feeder (108987)
8 (6) **Born Again** Badly Drawn Boy (108863)
9 (9) **There Is** Box Car Racer (108840)
10 (–) **Yoshimi Battles The Pink Robots, Pt 1** The Flaming Lips (109007)

PICK FROM HUNDREDS MORE AT *HTTP://NME.RINGTONES.CO.UK* BUY YOUR OWN RINGTONES BY CALLING 0905 100 1190 (£1 PER MINUTE. CALLS SHOULD NOT LAST MORE THAN TWO MINUTES). CHECK *NME.COM* FOR COMPATIBILITY

Grohl with it: Dave's ecstatic to be in both our charts

NME RADIO

What's hot and what's not

YOUR TOP TEN

1 **Scorpio Rising** Death In Vegas Feat Liam Gallagher
2 **Time For Heroes** The Libertines
3 **Love Burns** Black Rebel Motorcycle Club
4 **Envy** Ash
5 **You Were Right** Badly Drawn Boy
6 **Obstacle 1** Interpol
7 **Don't Think You're The First** The Coral
8 **Outtathaway** The Vines
9 **All My Life** Foo Fighters
10 **Harmonic Generator** The Datsuns

KICKED OFF

Come Back Around Feeder
Creep Radiohead
Toxicity System Of A Down

JUST ADDED

Medicine Day The Basement
Bring It On Nick Cave And The Bad Seeds
Clocks Coldplay

Listen to *NME* Radio at *www.nmeradio.com* and vote on the playlist

PHOTOGRAPHY: PIETER M VAN HATTEM

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Super Numeri

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cd and gatefold LP
Live at Jazz Cafe Feb 5th

Psychedelic journeys that recall 70s Miles Davis' and Can without seeming beholden to either.

"Fine slices of spooky ambient pop... utterly invigorating." **(NME)**

"On 'Electric Horse Garden' Super Numeri come over like Fleetwood Mac doing 'Albatross' on Quaaludes, with discordant strings and a divine moodiness. Here comes the Scouse Avant Garde." **(Mixmag)**

"Encompassing the joyous serenity of Susuma Yokota's electronica and the savvy jazz doodlings of Shuggie Otis, Super Numeri knock politely on your cerebellum and all too easily slip deep inside." **(Sleaze Nation)**

NINJA TUNE

50 Cent show ends in chaos

FOUR THOUSAND CRAZED, TICKETLESS FANS FORCE POLICE TO CLOSE DOWN RAPPER'S GIG

Eminem protégé **50 Cent** saw his hype outpace expectations last week when thousands of ticketless fans were left stranded outside a San Francisco club, forcing police to close down the gig.

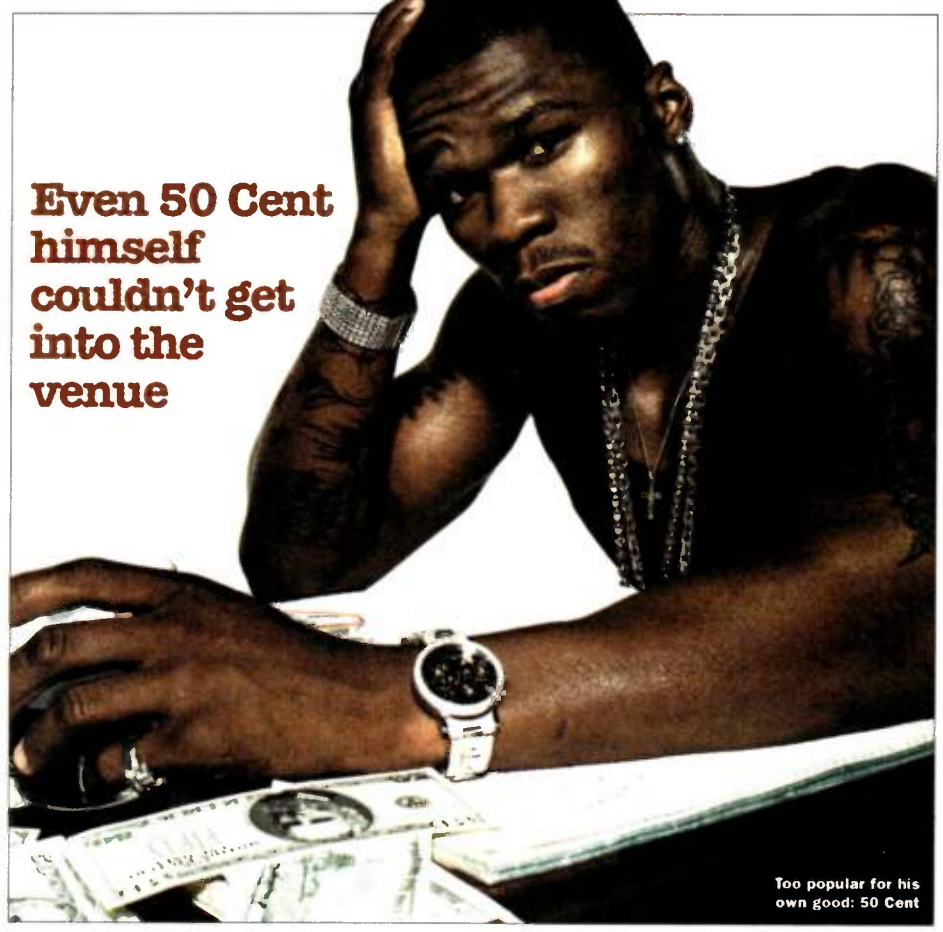
The rapper brought traffic to a standstill last Friday (January 24) when he had been due to play at Kelly's Mission Rock in front of 1,000 people. However, an additional 4,000 fans descended on the venue, desperate to get inside.

Police arrived at around 10pm to disperse the crowd. Authorities said there was just one arrest and otherwise people were "very peaceful".

Such was the traffic-stopping clamour outside, that 50 Cent himself could not get into the venue. Disappointed fans had their money refunded.

50 Cent was on a short US tour, promoting his upcoming album 'Get Rich Or Die Tryin''.

The album will be released in the UK on February 10. A single, 'In Da Club', follows on March 10.



Too popular for his own good: 50 Cent

Your chance to see the NME tour bands for free!

Ticketless fans hoping to see the London date of the *NME* Awards Tour in London – your prayers have been answered!

The Datsuns, **Interpol** and **The Thrills** have been touring the UK, along with **The Polyphonic Spree**, as part of our annual celebration of the best new music (see on-the-road feature, page 36).

The Datsuns, Interpol and The Thrills will appear instore at the Virgin Megastore, 14-16 Oxford Street on the afternoon of the London show (February 9). But make sure you get there early – demand is expected to be huge.

Each of the bands will meet their fans for a signing session, while Interpol and The Thrills are also scheduled to play live. As *NME* went to press, The Datsuns were scheduled for their signing at 1pm, Interpol at 2pm and The Thrills at 3pm. Keep checking *NME.COM* for the definitive line-up.

For tickets to the remaining dates on the tour, call the *NME* Ticketline on 0870 1 663 663.

Zwan's industrious album launch

Billy Corgan's new band Zwan played a bizarre and intimate record launch at Chicago's Museum Of Science And Industry last week.

The show was played amid old war planes and railway locomotives. Corgan, still bald but sporting a very slight moustache, was jovial in his hometown, joking about how his grandma would be proud as she used to bring him to the museum when he was young.

New single 'Honesty', which is released February 24, was the biggest crowd-pleaser. The album, 'Mary Star Of The Sea', is released on February 10. Zwan play London Shepherds Bush Empire on February 12.

Zwan take off at Chicago's Museum Of Science And Industry

Queens remix giveaway!

Queens Of The Stone Age have pressed just 100 copies of an ultra-rare **UNKLE** remix of 'No One Knows' – and *NME* has got its hands on some to give away.

As we recently revealed, Queens frontman **Josh Homme** has become friends with UNKLE's **James Lavelle**, who has remixed their recent single.

Now, the band have pressed just 100 white label copies of the track – making it an instant collector's item. *NME* has nabbed five, one of which could be yours. If you'd like a chance of winning one, send a postcard, marked 'Queens Comp', to *NME*, 25th Floor, King's Reach Tower, Stamford St, London SE1 9LS.

Homme has spoken about his other collaboration with James Lavelle – the track which features on the forthcoming UNKLE album. He revealed the whole song was recorded in just six hours.

"James is someone that our palate says 'likey' to," he told Radio 1. "I just think it's the merging of two worlds that were worlds apart, basically, and it makes more sense than you'd think. I think it's a very inspired song, too. I think it worked out."

Queens' next single will be 'Go With The Flow', and is scheduled for release at the start of April.

PHOTOGRAPHY: LFI

Radiohead's 'lost' songs revealed

BAND REGISTER 60 NEW SONGS WITH PUBLISHER, INCLUDING 47 TOTALLY UNHEARD-OF TITLES

Radiohead fans will be delighted to discover that almost 50 'lost' songs exist by Oxford's finest.

Of 60 song titles that have been registered by the group's publisher Warner Chappell, 47 are previously unheard-of.

Thom Yorke: sometimes sits on lyrics for years

Songs include 'Letter For Upstairs', 'Life With The Big F', 'Backdrifts' and 'Gagging Order'. Others are more comically titled, with names including 'Climbing Up A Bloody Great Hill', 'My Maggot' and 'Fat Girl'.

It is currently unclear where most of the unheard songs will feature – according to sources close to the band, they may never see the light of day at all. A Radiohead spokesman told *NME* that many of the 'new' songs could be up to ten years old.

It is currently unclear where the songs will feature. Some may never see the light of day at all

He said: "Some of those songs are ten years old or older. Those titles represent songs that belong to the band but many haven't been released to this day."

Radiohead have a long gestation period when it comes to releasing their songs. New album contender 'There There' actually dates back to the 'Kid A' recording sessions, while newie 'Myxomatosis' has lyrics that were first thought up by Thom Yorke in the mid-'90s.

Radiohead are still working on their new album, tentatively titled '2+2=5'. *NME* understands work will continue until mid-February.

THE UNHEARD SONGS

'A Cigarette'
'Alice'
'All About Rain'
'Backdrifts'
'Burning Bush'
'Cardigan'
'Climbing Up A Bloody Great Hill'
'Coming On Music'
'Dance Sucker'
'Do You Believe'
'Down The Roof'
'Everybody Knows'
'Exuberance & Alcohol'
'Fat Girl'
'For God's Sake'
'Fragile Friend'
'Gagging Order'
'Girl (In Purple Dress)'
'God Knows'
'Happy Song'
'Holier Than Thou'
'I Don't Want To Hurt You'
'I Know Better'
'In The Breeze'
'Lemming Trail'
'Letter For Upstairs'
'Life With The Big F'
'Lock The Door'
'Mountains (On The Move)'
'Mr B'
'Mr Celibate'
'My Maggot'
'New Generations'
'Police'
'Responsibilities'
'Shindig'
'Sinking Ship'
'Somebody'
'Stone'
'Sweet Justice'
'Talk About It'
'Tell Me Bitch'
'The Gloaming'
'There'll Be A Storm'
'To Be A Brilliant Light'
'Upside Down Unknown'
'When You Get Rio'

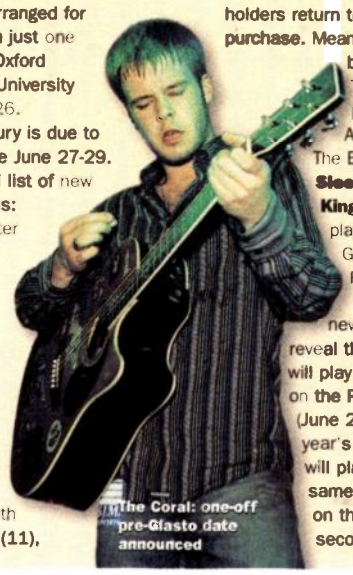
Coral to play Glastonbury?

The Coral have sparked speculation they will play Glastonbury 2003, after announcing a one-off gig the day before the festival.

The band were forced to cancel their UK and Ireland tour after guitarist **James Skelly** developed tonsilitis. The dates have now been rearranged for June with just one exception at Oxford Brookes University on June 26.

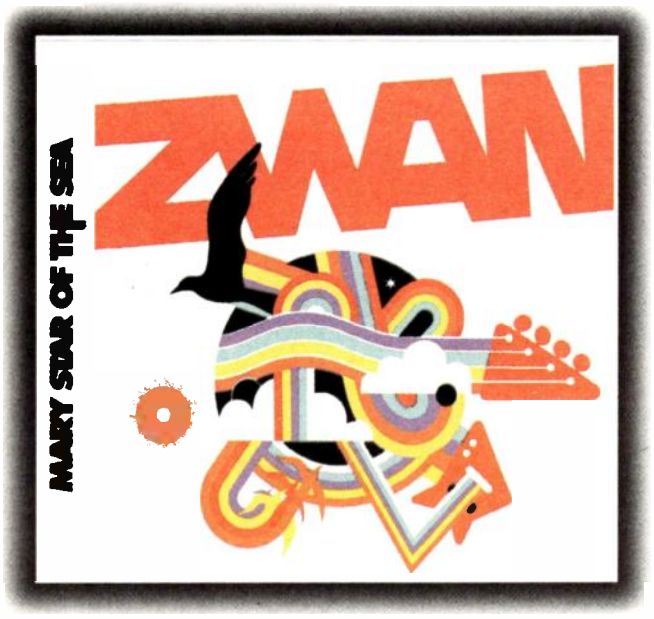
Glastonbury is due to take place June 27-29. The full list of new dates runs: Manchester Academy (6), Leeds Academy (7), Norwich UEA (8), Nottingham Rock City (10), Leicester De Montfort Hall (11), Portsmouth Pyramids (11), Cardiff Academy (12), Dublin Ambassador Theatre (29), Belfast Limelight (30), Glasgow Barrowlands (May 2), Middlesbrough Town Hall (3) and Oxford Brookes University (June 26). **The Basement** will support. Tickets for The Coral's original dates are valid but refunds can be given if ticket holders return to their point of purchase. Meanwhile, the other bands on the The Coral's postponed *NME* Awards Show bill, The Basement, **The Sleepy Jackson** and **Kings Of Leon**, now play London's Garage on February 11.

In other Glasto news, *NME* can reveal that **David Gray** will play before **REM** on the Pyramid Stage (June 27) at this year's event. **Idlewild** will play on the same day, second on the bill on the second stage.'


The Coral: one-off pre-Glasto date announced

PHOTOGRAPHY: IAN JENNINGS/RETNA

new music



ZWAN - MARY STAR OF THE SEA

2003 sees the re-emergence of Smashing umpkin Billy Corgan as he launches his new band Zwan. The all-star line-up inclu s fellow Pumpkin Jimmy Chamberlain, Slint/Tortoise member Dave Pajo, former S nk guitarist Matt Sweeney and Perfect Circle's Paz Lenchantin. This excellent deb album features the forthcoming single Honestly which includes a cover version of n Maiden's The Number Of The Beast. Also available as a limited edition CD/DVD t.

"Mary Star Of The Sea has that kind of iracle-working effect: a euphoric and consistent hour of genetically-tweaked stac m rock that re-establishes Billy Corgan as a great frontman." 8/10 NME

"A fine, wholly successful makeover." ★★★ 3

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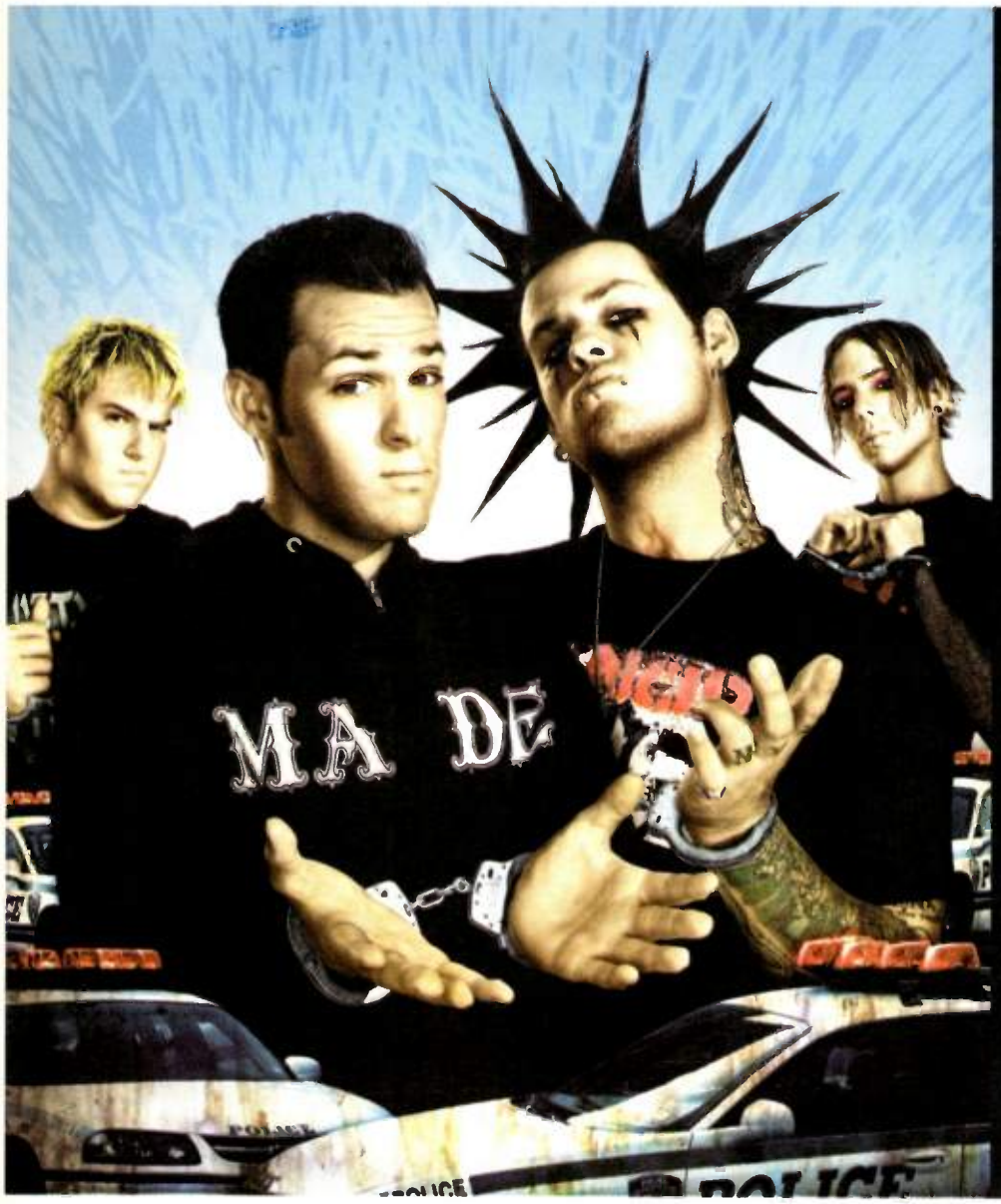

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1."Havana Affair" - Red Hot Chili Peppers • 2."Blitzkrieg Bop" - Rob Zombie • 3."I Believe In Miracles" - Eddie Vedder w/Zeke • 4."53rd & 3rd" - Metallica • 5."Beat On The Brat" - U2 • 6."Do You Remember Rock and Roll Radio" - KISS • 7."KKK Took My Baby Away" -Marilyn Manson • 8."I Just Want To Have Something To Do -Garbage 9."Outsider" - Green Day • 10."Something To Believe In" - Pretenders 11."Sheena Is A Punk Rocker" - Rancid • 12."I Wanna Be Your Boyfriend" - Pete Yorn • 13."I Wanna Be Sedated" - The Offspring 14."Here Today, Gone Tomorrow" - Rooney • 15."Return of Jackie & Judy" - Tom Waits • 16."Daytime Dilemma (Dangers Of Love)" - EddieVedder w/Zeke*

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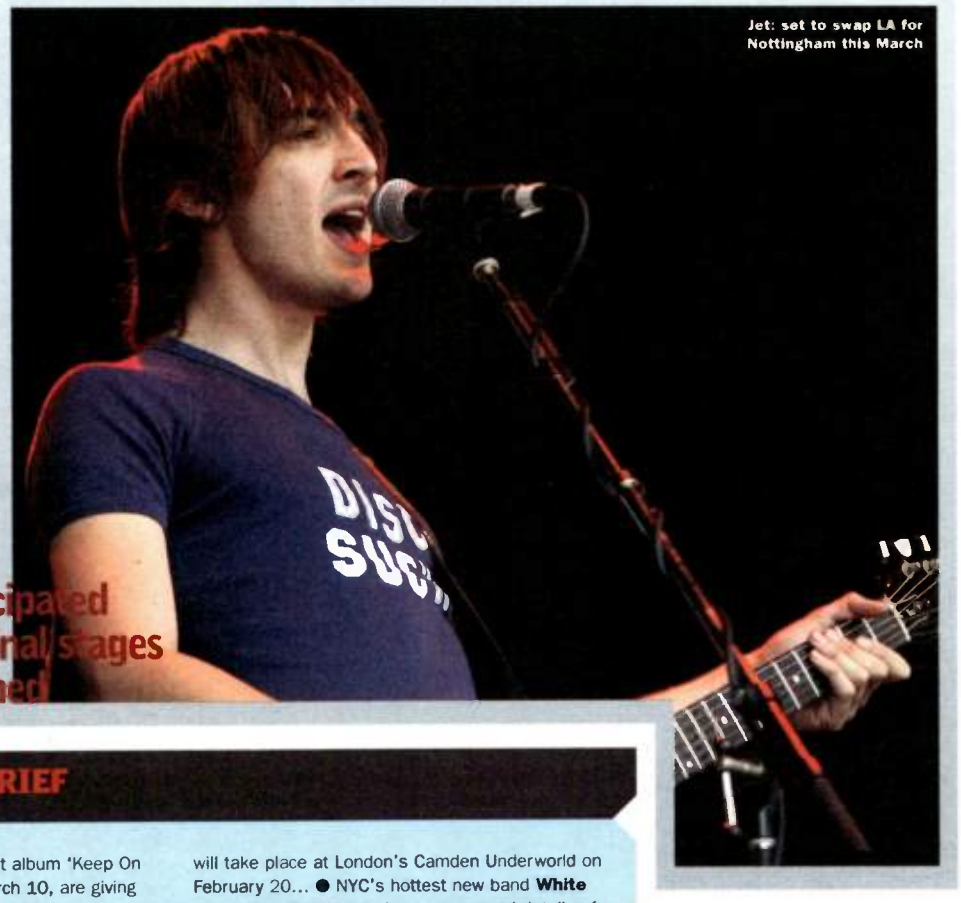
Jet come to the UK!

AUSTRALIA'S MOST WANTED PLAN DEBUT BRITISH SHOWS IN MARCH

Rising Australian stars **Jet** are coming to the UK for their first ever dates next month.

The group, who are also supporting **The Rolling Stones** in their native Oz, have booked dates at the Nottingham Social (March 5), Bristol Louisiana (6) and London Camden Barfly @ Monarch (7). As *NME* went to press, the hugely anticipated string of gigs were in the final stages of being confirmed.

Jet have been in Sunset Sound Studios in LA, working on their debut album with Supergrass, Dandy Warhols and Red Hot Chili Peppers producer Dave Sardy. A single is scheduled for April, with the album this autumn.



Jet: set to swap LA for Nottingham this March

The hugely anticipated gigs are in the final stages of being confirmed

NEW BANDS IN BRIEF

The Kills, who release their debut album 'Keep On Your Mean Side' (Domino) on March 10, are giving away a song via their website. 'Fuck The People' will be available as a free download from *www.thekills.tv* from February 10 for seven days.... ● **Zwan** have announced details of a series of in-store and club playbacks of their debut LP, 'Mary Star Of The Sea' (Warners) in the run-up to its release on February 10. See *NME.COM* for more details... ● Legendary Indie label **Fierce Panda**, the imprint that gave the likes of **Supergrass**, **Coldplay** and **Green Day** their earliest outings, will be releasing a new double-vinyl compilation EP, entitled 'The Squirrel EP', on March 3. A collection of Britain's finest emo acts, contributors include **ThisGIRL**, **Funeral For A Friend**. A launch will take place at London's Camden Underworld on February 20... ● NYC's hottest new band **White Light Motorcade** have announced details of their debut UK EP. The 'It's Happening' EP will be available on March 24 via All Action Figure Records... ● Blackburn five-piece **The 'Burn** release their new single 'Drunken Fool' (Hut) on March 17. The first track lifted from their debut LP 'Sally O'Mattress', out March 31, the band will play a short UK tour in February/March in conjunction... ● **Oceansize** have been added to **My Morning Jacket**'s UK tour which started this week. See *Gig Guide* for details... ● And finally, an excellent new release on Sympathy For The Record Industry, home of **The White Stripes**. Female blues duo **Mr Airplane Man**'s 'Moanin'' is out now via Cargo Distribution...

The Kills: Vienna get (down) loaded

WHAT'S ON THE NME STEREO?

Junior Senior
D-D-Don't Stop The Beat (LP) (Crunchy Frog)
Brilliant Danish pop. Like Röyksopp in Technicolor dreamcoats.

Cursive
The Ugly Organ (LP) (Saddle Creek)
From the label founded by Conor Oberst emerges the passionate, wordy orchestral emo of Cursive.

Kelly Osbourne
Shut Up (LP) (Sony)
The Duchess of Darkness delivers punk-pop that exposes Sum 41, Blink-182 and Busted for the lightweights that they are. Long may she reign.

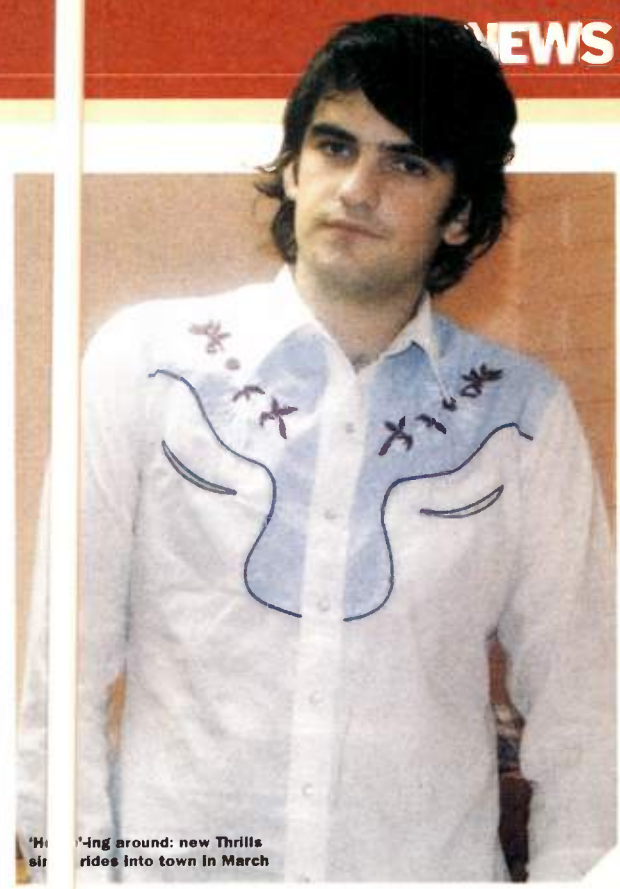
Cave In
Antenna (LP) (RCA)
Celestial progressive rock in a stratosphere somewhere between Nirvana, Radlohead and Foo Fighters.

Miss Kittin & The Hacker
Stock Exchange (International DeeJay Gigolos)
Miss Kittin casts herself as a bored businesswoman-cum-hooker. Best lyric? *"I can smell their expensive aftershave/ When they touch my bum in the lift of the Empire State"*. Cheeky.

The Kills
Fuck The People (Domino)
Belligerent blues from the elusive Anglo-American duo's excellent debut LP 'Keep On Your Mean Side'.

Various
Pet Projects: The Brian Wilson Productions (Ace)
Twenty-three tracks of genius produced by the godfather of symphonic pop, Beach Boy Brian Wilson.

White Light Motorcade
It's Happening (All Action Figure Records)
NYC's WLM make rock'n'roll music to fight to. Band members include Tommy Salmorin, Harley Dinardo and Steve Slingeneyer – no, we're not making this up.



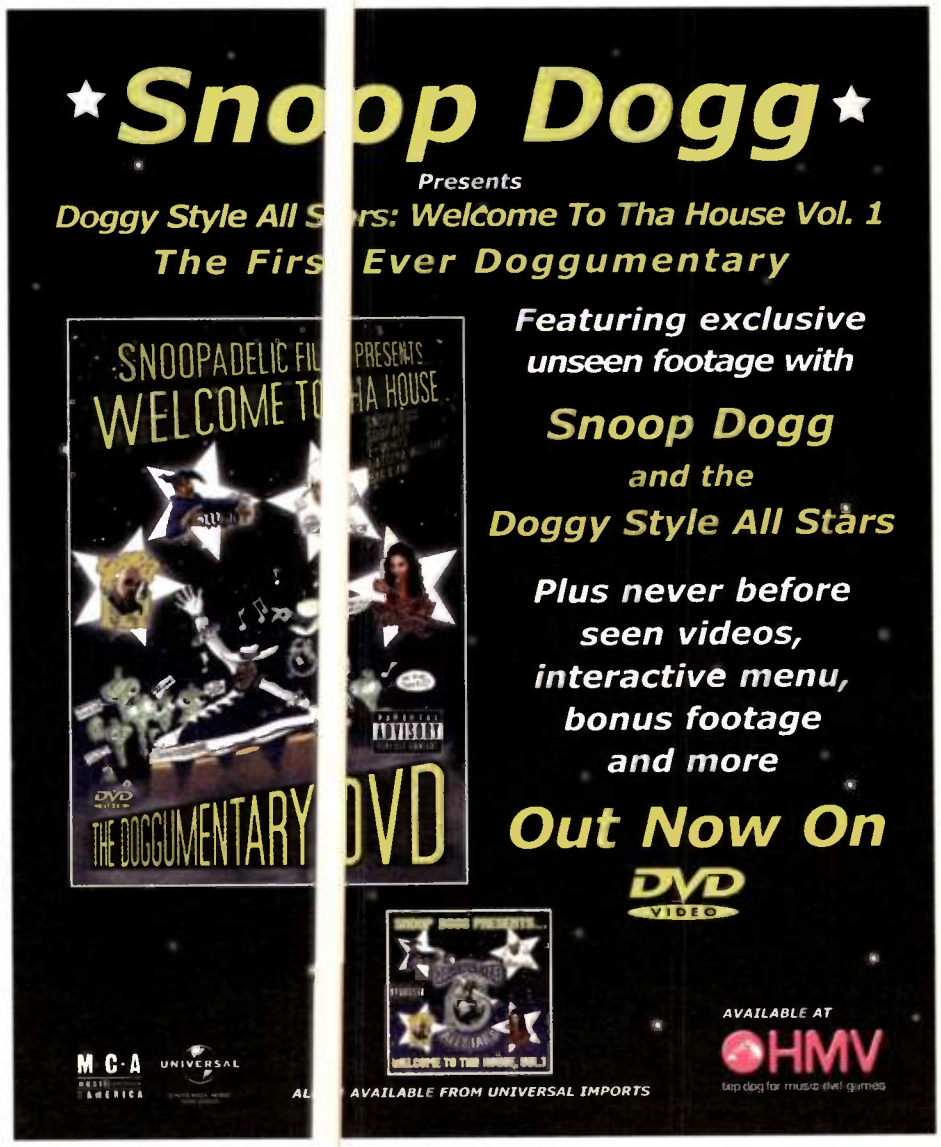
'H' 'ing around: new Thrills sin rides into town in March

Thrills go to 'Town' with new single

The Thrills are to follow their appearances on the *NME* Awards Tour with a brand new single, 'Onorse Town'.

The track, lifted from their forthcoming debut album, is released on March 10, and will be backed by new tracks 'Car Crash' and 'Don't Play It Cool'.

The Dublin group have been working on their first album in LA with Air and Supergrass producer Tony Hoffer, with a view to releasing it in June.



PHOTOGRAPHY: PIETER M VAN HATTEM, ANDY WILLSHER/IAN JENNINGS

EYEWITNESS: CHRIS MARTIN JOINS THE MAFIA

Subject: Everyone's favourite/the only Coldplay frontman looks shifty as he leaves his plush north London abode **Occasion:** He's off to shoot a pop video. Note the topical T-shirt saying 'Stop Handgun Violence'. Which rather raises the question, how can Martin's conscience allow him to walk down the street with a sub-machine gun in his guitar case? **Location:** Right there on his doorstep. With his impressive weapon, Chris is clearly determined not to become another Dando **Date:** January 20, 2003 **Time:** 2pm **Additional data:** Everyone knows that violin cases or the cases of any stringed instrument are very passé in violent gang-related circles. These days all weapons are carried and stored in aluminium briefcases. Get with it, Chris!

EYEWITNESS: FRED DURST SHOWS HIS BEST SIDE

Subject: Limp Bizkit frontman and alleged beau of Britney Spears pulling his tracky bottoms down on a street in LA **Occasion:** Apparently, Fred was talking to a street entertainer (as you do), took umbrage at the fact that a cameraman appeared, and showed his displeasure by baring his arse **Location:** Outside the chic (well, until Fred lowered his trousers, and the tone) Standard Hotel in Hollywood **Date:** January 23, 2003 **Time:** Full moon (boom boom) **Not pictured:** Britney, who is either back with Justin or snogging 'hot' actor Colin Farrell, depending on who you believe...

VERBAL ABUSE

"I love Kylie Minogue. That song 'Can't Get You Out Of My Head' is the perfect bubblegum pop song, but it's dark as fuck. Totally dark. She's got cute little horse teeth, and her ass is really high in the air, but she's really tiny. 'Cos I'm six-five. I'd just ask her, 'Can I have your lunch?' I have no type. But I'll take a five-foot Kylie Minogue. Hear me talking? Booty rockin'"
Size doesn't matter to laydeez man Josh Homme

"Kelly Osbourne has a crush on me. She seems obsessed with talking about me"
Christina Aguilera, wonderfully clueless as ever

"Quite an ugly sounding batch of songs. Quite disturbing, quite dark, quite bluesy"
PJ Harvey reviews the new Charlotte Church opus?

"The reason I hate being in gossip columns is because..."
Oh blah blah blah, Noel Gallagher. And, look, now we've put you in yet another one!

"I'm here for a fucking burger"
Justin Timberlake lets rip in Planet Hollywood. Hilarious

"Jack hasn't heard (my record). I think he's far too busy jacking himself off"
Kelly Osbourne, Queen Of The Gossip Column wins on quote points, yet again!

PHOTOGRAPHY: ROGER SARGENT/BIG/LFI/REX/PA

PARLEZ-VOUS LIBERTINE?

For reasons best known to themselves, **The Libertines** are currently in a posh area of Paris. Perhaps they're recording, or have been stranded while on a booze cruise. Either way, we know they always get their *NME*, so here's a handy – if probably quite inaccurate – phrase book for the band themselves. If you're not a Libertine, look away... NOW!

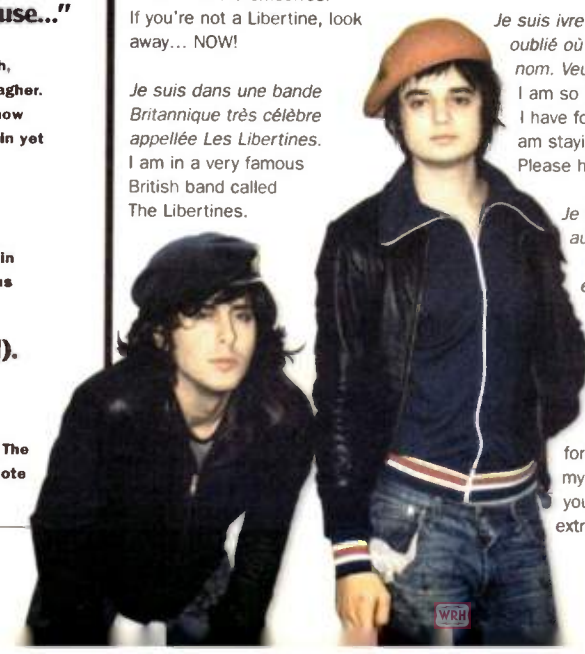
Je suis dans une bande Britannique très célèbre appellée Les Libertines.
I am in a very famous British band called The Libertines.

Si vous ne me croyez pas, voici une copie du NME *daté du octobre 19, 2002. C'est moi sur la couverture!*
If you don't believe me, here is a copy of *NME* dated October 19, 2002. That's me on the cover!

Où puis-je acheter des drogues?
Where can I buy drugs?

Je suis ivre ainsi que j'ai oublié où je reste. Et mon nom. Veuillez m'aider.
I am so drunk that I have forgotten where I am staying. And my name. Please help me.

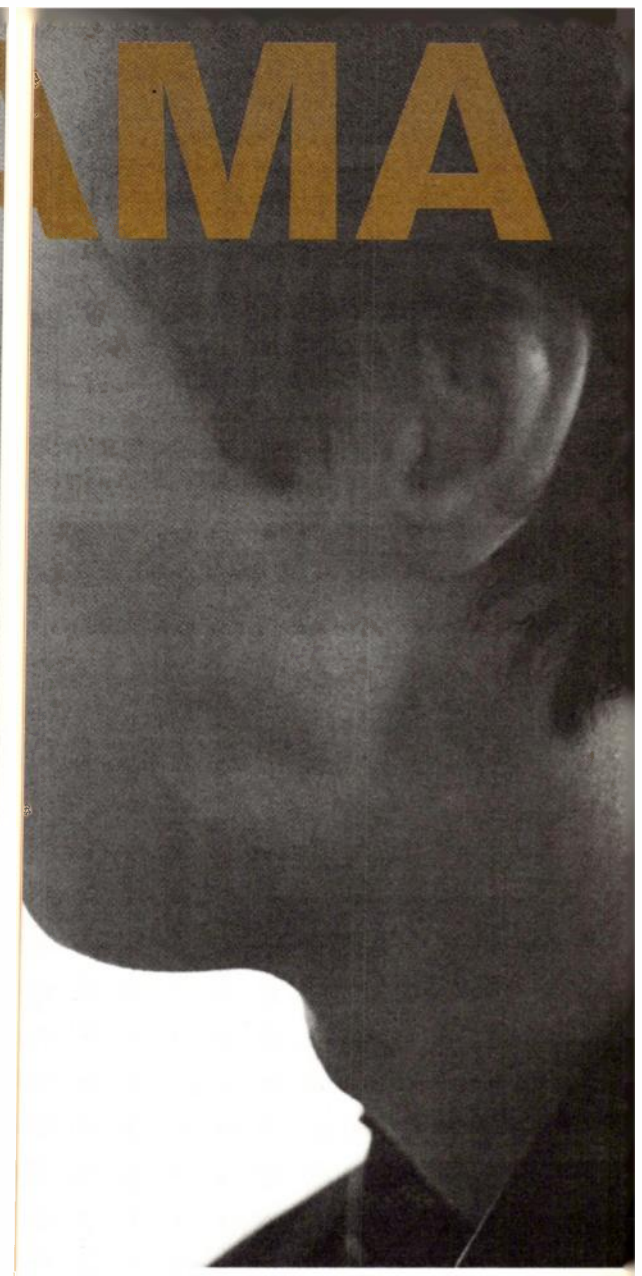
Je vous sucerai au loin pour cinquante euros et mettrai mon doigt vers le haut de votre cul pour des deux supplémentaires.
I'll suck you off for 50 euros and put my finger up your arse for an extra two.



PLUS ONES

As the final frenzied countdown to the *NME* Carling Awards begins, here at Voting HQ, our poor blistered fingers are feverishly sorting through the trillions of entry forms descending upon us. Having disqualified one **Ms GP Altrow, Hollywood, America** for clear breach of section two of the multiple voting clause, imagine our surprise to find an envelope with a Tinseltown postmark that wasn't from the vote-rigging starlet, but from fellow A-list superstar **Tom Hanks**. Having entered the same name in every category (including 'Most Sexy Woman'), it turns out that Tom's new very, *very* favourite band is **The Hives**. Fact! "I love The Hives," Tom informs us. "I'm still listening to the same Hives record. In fact those guys better get cracking – we need a new Hives record soon..." Crikey, what next? **Tom Cruise** in one of **The Music**'s 'Kippax's Finest' T-shirts? It could happen... ● Elsewhere, as a resident of London's glamorous Crouch End, you'd expect **Fran Healy** to know his way around, right? Wrong! We almost missed the little fella last Saturday morning – he was in a black beret, you see – but he looked all lost as he wandered aimlessly around the high street with his hair far too long at the back. Old people take note: he looked like **Mike Scott** from **The Waterboys**... ● Praise be to new kings of the gossip page, **The Thrills**, whose guestlists we predict will be keeping us on our toes over the next 12 months. Last week's gig at London's 93 Feet East, for example, drew in **Muse**, **Tim Wheeler**, **Noel Gallagher** and **Gem Archer** and – most notably of all – **Idlewild**. Before you trigger the 'Inappropriate Use Of The Phrase "Most Notably Of All"' siren, let us explain that Idlewild are now in receipt of their good-looking member **Gavin** – wahey! – **Fox**, and have never had it so good in terms of having women all over them. So, well done Idlewild... ● Turning up for **The D4**'s show at LA's Troubadour: **Billy Duffy** from **The Cult** and, bizarrely, Oscar-winning actor **Geoffrey Rush**, who was rocking out at the front... ● Even that's not quite as bizarre as the fact that actor **Colin Farrell** and **Britney Spears** were spotted at the very same club last Saturday, watching **Patrick Park** and Irish singer-songwriter **Damien Rice**...● Is there no limit to **The Flaming Lips**' contacts book? At their London Forum show last Tim Wheeler clambered onstage in what one onlooker describes as "an Elvis costume" and did a bit of acoustic guitar – amid 40 onstage monsters, with the **Shane MacGowan**-lookalike-shagging-DJ **Zoë Ball** looking on... ● Where do old rock stars go when they're not polishing their Nazi memorabilia? To subterranean London theatre bars. We suppose you want proof. Well how's this: last week an *NME* staffer spotted none other than **Motörhead** 'guru' **Lemmy** in one such bar, and chatted to him for precisely 30 seconds. "He was dressed entirely in black apart from a pair of frankly gay white cowboy boots, he never took his eye off the fruit machine, and he said fuck in every single sentence," says our insider... ● The same night, **Ant & Dec** were spotted milling around *NME*'s local (but not the one we drink in) pub. They didn't actually go in, preferring to open the door and hover around a bit before clearing off. Wise choice, fellas. It's all about the Brunswick – even if they have taken to serving us Manhattans from their rather strange cocktail menu... ● At the Camden Monarch for last week's **Cherry Falls** gig: **Ainslie Off *Fame Academy*** overcoming a nasty cold using *NME*'s patented health remedy, ie chain-smoking and drinking The Beer. He'd blown out labelmates **Junior Senior**, whose show at Metro was attended, with suitable oddness, by **Samantha Janus** and comedian **David Walliams**. What's happening to celebrity liggers? We remember when it was all **Graham Coxon** round these parts... ● It wouldn't be a week in celebspotting if **The Libertines** didn't pop up at least once. First, **Pete** and **Carl** were at the **Past Caring** gig at The Verge in Camden last Friday – then we heard Carl had been spotted at Bethnal Green's York Hall which is "home to the East End's famous boxing ring", apparently. He was with **Nick** from **The Beatings**. Perhaps sharing a sauna... ● And so the first tales filter in from the *NME* Awards Tour, with **The Polyphonic Spree** "shaking their Italian granny-fanny round in Optimo" (not sure what granny fanny is, but Optimo is clubnite), and tales of "the cute little **Interpol** boy" last being seen heading off on the Number 42 bus. If you've spotted him since, don't forget to get in touch with us: *plusones@nme.com*...

NOCTURAMA



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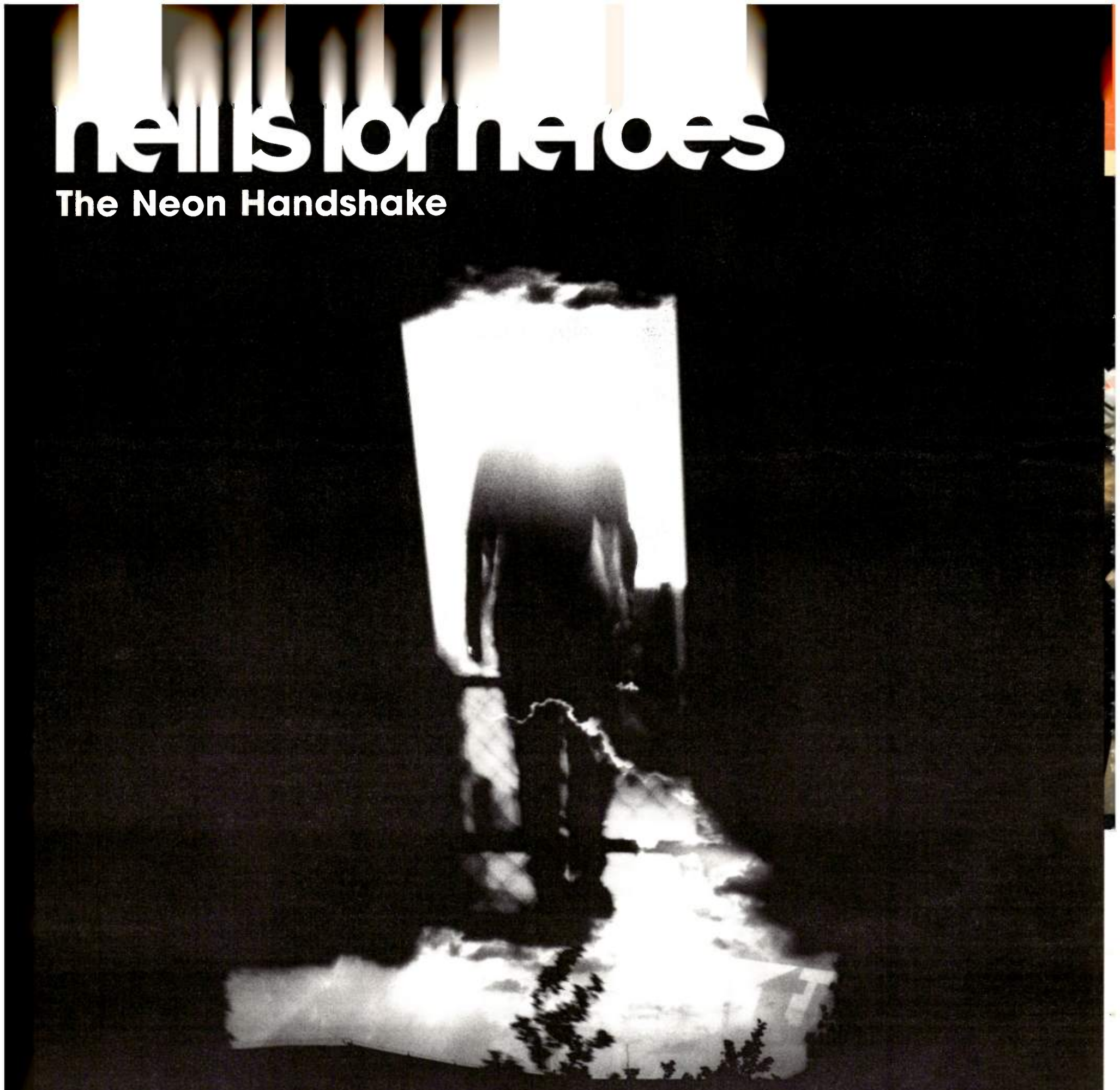
The Neon Handshake



The debut album out now, includes Night Vision, I Can Climb Mountains and You Drove Me To It.

"This is an almighty racket. The Neon Handshake manages warmth and slickness without ever losing its capacity to inflict pain." - NME

Available at **WOOLWORTHS**

February tour dates:

Mon 10 London - Astoria*
Wed 12 Birmingham - Academy 2
Thu 13 Glasgow - QMU
Fri 14 Sheffield - Leadmill
Sun 16 Manchester - University
Mon 17 Exeter - Phoenix
Wed 19 Northampton - Roadmender
Thu 20 Portsmouth - Wedgewood Rooms
Sat 22 Brighton - Concorde 2

'WAKE UP AMERICA!'

...and meet Paloalto: born in the USA but charging headlong into Radiohead and Coldplay territory

Text: Mark Beaumont Photography: Simon Clemenger

'Altitude sickness: (l-r) Florian, James, Andy and Tommy.

They may claim otherwise, but Paloalto were formed when aliens came to Earth, watched MTV2 for ten minutes and raced back to Beta Centauri X to clone the perfect rock band. Four LA valley boys who look like pouting New York models with wardrobes full of antique '78 leather jackets yet sound like Travis eating Muse and washing them down with a warm pint of Stout British Welly.

"I think those bands write great songs," says singer James Grundler, sitting in a Sunset Strip bar and contemplating their inherent Anglophilia, "but I don't see it as British music, I see it as really great music. America is still caught up in commercialism and pop and gimmicks. This is just great songs and that's universal."

But while rock is currently Paloalto's for the taking – they're perfectly placed to slide safely into Megabucksville on the coat-tails of the New Coldplay Revolution and have the touch-of-gold patronage of producer Rick Rubin – their brilliant second album 'Heroes And Villains' is anything but 'safe'. It's a hotbed of live-fast-die-messy thrills (first single 'Fade Out/In') and Bill Hicksian political fire-breathing, as on the spasm-rock classic 'Sleeping Citizens'.

"Let me paint you a visual picture," says James. "There's a guy sitting in his home, going through his mail and it's just bill after bill after bill. He throws all these bills into the air and just takes off running out the door. He's going as fast as he can but by the end of the song he realises he forgot to feed the dog, so he goes back. It's a 'wake up America' thing."

All a bit negative, though, isn't it? A bit, 'Don't bother trying to escape from your life, kids, you're all doomed'.

"Well life isn't always a positive thing. Normal life? Jesus Christ, I couldn't do 'normal life'! I can't hold down a day job! I've been fired so many fuckin' times! But you don't have to be a worker bee. If you have dreams and goals, don't be afraid to go after them. Don't be afraid of anything!"

Paloalto: catch them before the enormodomes beckon.

'Fade Out/In' is out February 10 on American Recordings. Paloalto play an *NME* Awards Show with Aqualung, The Warlocks and The Veils at London Kings Cross Scala (February 4), support John Squire at Sheffied Leadmill (February 5) and London Shepherds Bush Empire (6) and playt London W1 Metro Club (7).

PALOALTO

HOT NEW BAND

PALOALTO'S CURIOUS CELEBRITY FANCLUB

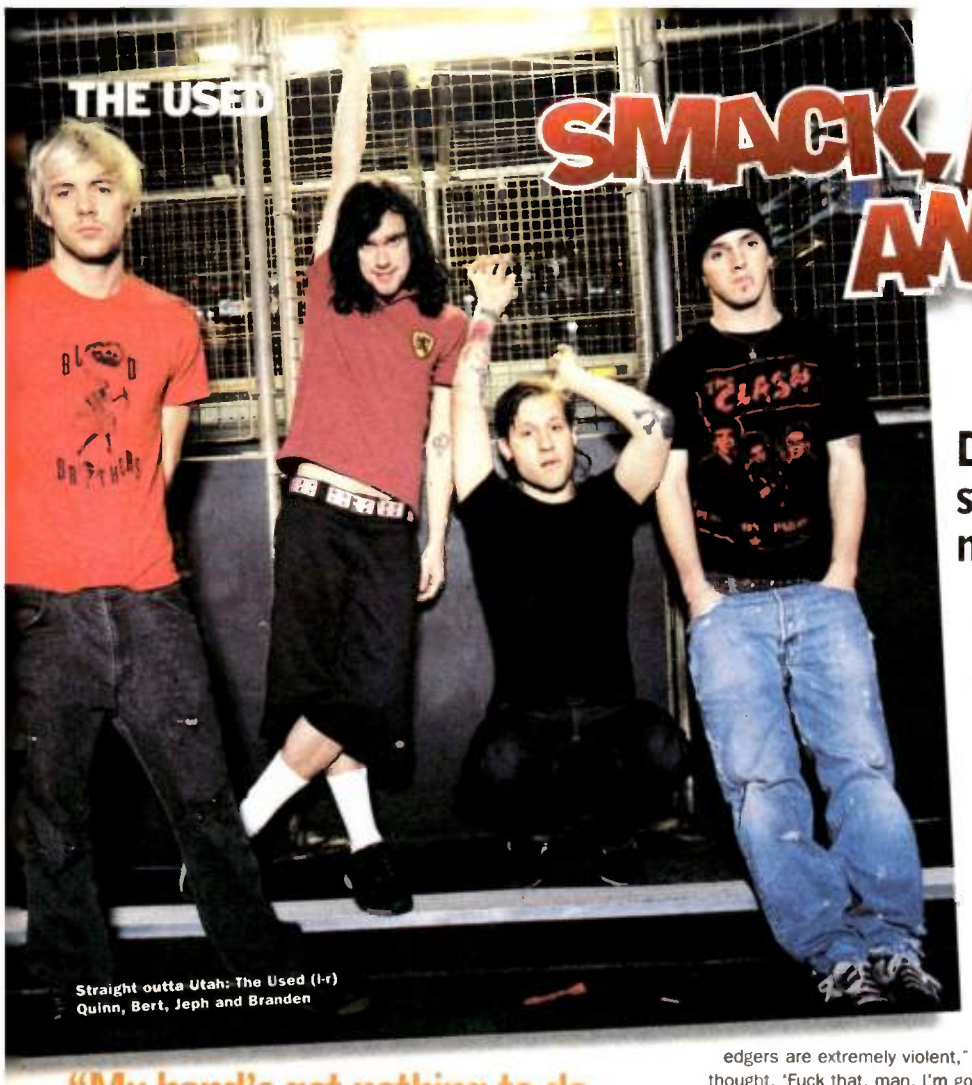
SCOTT WEILAND, STONE TEMPLE PILOTS: "Paloalto are a beautiful lush adventurous pop hybrid with something much needed in music today... passion."

MARK MCGRATH, SUGAR RAY: "Paloalto have made the record Radiohead should have made. The first brilliant American record of the millennium. A semblance of brilliance in a sea of shit."

FRED DURST, LIMP BIZKIT: "Paloalto is a real band with a real sound and real songs! Make no mistake that this band has credibility

GET YOUR CLICKS HERE!

HEAR PALOALTO'S DEBUT SINGLE 'FADEOUT/IN' ON *NME.COM* NOW



Straight outta Utah: The Used (l-r) Quinn, Bert, Jeph and Branden

SMACK, McCRACKEN AND POP

Drug addictions, spontaneous puking and violent straight-edgers, The Used have seen it all. Just don't mention Kelly Osbourne...

TEXT: TIM JONZE PHOTOGRAPHY: SAM JONES

Sitting in the back of The Used's tourbus, singer Bert McCracken, dressed in a tight red T-shirt and big shorts, is rocking a look not dissimilar to Andrew WK dragged backwards through a hedge full of smack. There's high anticipation among the band for tonight's gig, their first in London, but with any luck Bert won't puke onstage. "I fucking hate to throw up," he reveals, "and it's destroying my vocal chords. It's just a natural reaction to over-exertion. But it doesn't happen any more, I know my body's limits."

The Used hail from Orem, Utah, a small US town low on rock thrills and high on intolerance. And not just from the Mormon population. "Straight-edgers are extremely violent," Bert says of his former crowd. "I just thought, 'Fuck that, man, I'm gonna start smoking pot.'" He moved from pot to meth and got friendly with the local crack dens. Luckily, music came to his rescue when he started jamming with friends Jeph Howard (bass), Quinn Allman (guitar) and Branden Steineckert (drums).

"I dive into things headfirst," Bert states calmly. "If I'm gonna do something, then I'll do it 150 per cent. I was going to Narcotics Anonymous meetings when we started, but my band have been straight all their lives so they're good examples to me."

For someone with a reputation for larynx-shredding screams, Bert's a likeable guy. He does, however, have his hang-ups. *NME*'s already been warned that Bert won't be talking about his current girlfriend, Kelly Osbourne. He's sick of the constant media frenzy, which intensified after an appearance in *The Osbournes* when Sharon nicknamed him 'Cauliflower Cock' due to a reputed attack of a virulent STD.

"Everyone asks about her," Bert says of his paramour, "but my band's got nothing to do with who I'm dating." A flicker of agitation darts across his eyes. "Usually, I won't even let people say her name. I'll just stop talking. I honestly never wanted to do that show and I'm tired of hearing about it," he argues. "I didn't know this was such a big deal. When I first met Kelly I had no idea she was, like, this big celebrity. I honestly didn't even know she was Ozzy's daughter."

Perhaps Bert doesn't need to worry so much. The crowd hanging around outside London's Mean Fiddler are not hoping to catch a glimpse of The Guy Who Dates Kelly. They see The Used as part of a new scene that bolts the razorblade sensitivity of emo onto post-hardcore rage.

Later the venue will be transformed into a heaving sea of young sweat. Bert and his gang have arrived, and they want you to know about it, celebrity girlfriend or not. Prepare to feel Used and abused.

"My band's got nothing to do with who I'm dating. Usually, I won't even let people say her name" Bert McCracken

The Used's new single 'The Taste Of Ink' is out March 3

GET YOUR CLICKS HERE!
TO SEE THE VIDEO FOR 'THE TASTE OF INK' GO TO NME.COM NOW

FRED AND BRITNEY JUMP THE SHARK!

Those moments when a career goes irreversibly tits-up

Text: Mark Beaumont

Ohmigodohmigod, can it really be? Britney and Fred Durst, *together*? Well no, it can't. Aside from the fact that it'd break every international law on cross-species mating, all those snuggly paparazzi shots are part of a carefully orchestrated media stunt necessary because the both of them have jumped the shark.

Keep up: 'jumping the shark' is a term referring to the episode of *Happy Days* where The Fonz water-skid over a shark – widely regarded as the point where the programme turned completely to shit. It's the burst of the bubble, the fatal flaw, the event that instantly reduces a cultural Colossus to the status of a bum. Britney jumped the shark when she wobbled around an awards ceremony stage looking terrified of the bloody great python around her neck; for Durst it was when Courtney Love revealed he'd made an acoustic solo album showcasing "the other side of Fred".

So, in tribute to Fred and Britney, *NME* honours the last decade's five most spectacular career suicides.

THE HAPPY MONDAYS EDIT *PENTHOUSE*

Madchester came down from its chemical aquaglide with an unpleasant squelch the day that Shaun Ryder and Bez – at the very peak of their popularity following the release of 'Pills'N'Thrills And Bellyaches' – snapped up the chance to edit *Penthouse* magazine. The sight of these two heroes of flap-trousered excess sitting boggle-eyed in a Jacuzzi smothered in nipples instantly dragged Madchester out of the warehouse rave and into the building site lavatory. Baggy died that day from 'tits'.

THE STONE ROSES HEADLINE READING '96

As public acts of self-harm go, this was up there with Leslie Ash's lip implants. Yes, there were go-go dancers. Yes. there were cries of "Get those hands in the AY-AHHH!" And yes, Ian Brown sang like an asthmatic donkey pushing a wardrobe up a hill. And the Stone Roses died as an embarrassing rebuttal to their own legend.

NEW ORDER AND THE FOOTBALLERS

You can always tell when you're about to jump the shark when you turn up at your latest video shoot to be greeted by Keith Allen (*cf* Blur's 'Country House' video). In 1990, New Order had it doubly bad: behind Keith stood the England World Cup squad, all itching to sing. And let's face it, the world needs a singing footballer like J.Lo needs a mop. 'World In Motion' is regarded as 'the best ever football song'. Is there also a 'best ever aviation disaster'?

MEG MATHEWS SHOPS BRITPOP TO DEATH

'So there I was tucking into my ostrich fricassee at The Ivy when what should I see but this *adorable* pair of slingbacks in the Gucci window across the road...' This is an unpublished snippet from Meg's column *Yeah*, which ran for 15 minutes in *The Sunday Times* around 1997. The moment when Oasis stopped being Men Of The People and became Husbands Of Sloaney Thickos.

KISS TAKE OFF THEIR MAKE-UP

In slap: lizard-tongued superhero starmen of Satan. Out of slap: four fat brickies with faces like mating armadillos. Whatever possessed Kiss to emerge, *Wizard Of Oz*-like, from 'behind the lie' in the mid-'80s, it did for their career what, well, taking his mask off did for Corey Slipknot. Consider this a warning, Insane Clown Posse.

GET YOUR CLICKS HERE!
WHERE DID IT ALL GO WRONG FOR YOUR (PREVIOUSLY) FAVOURITE BAND? VENT YOUR SPLEEN ON NME.COM/JUMPTHESHARK

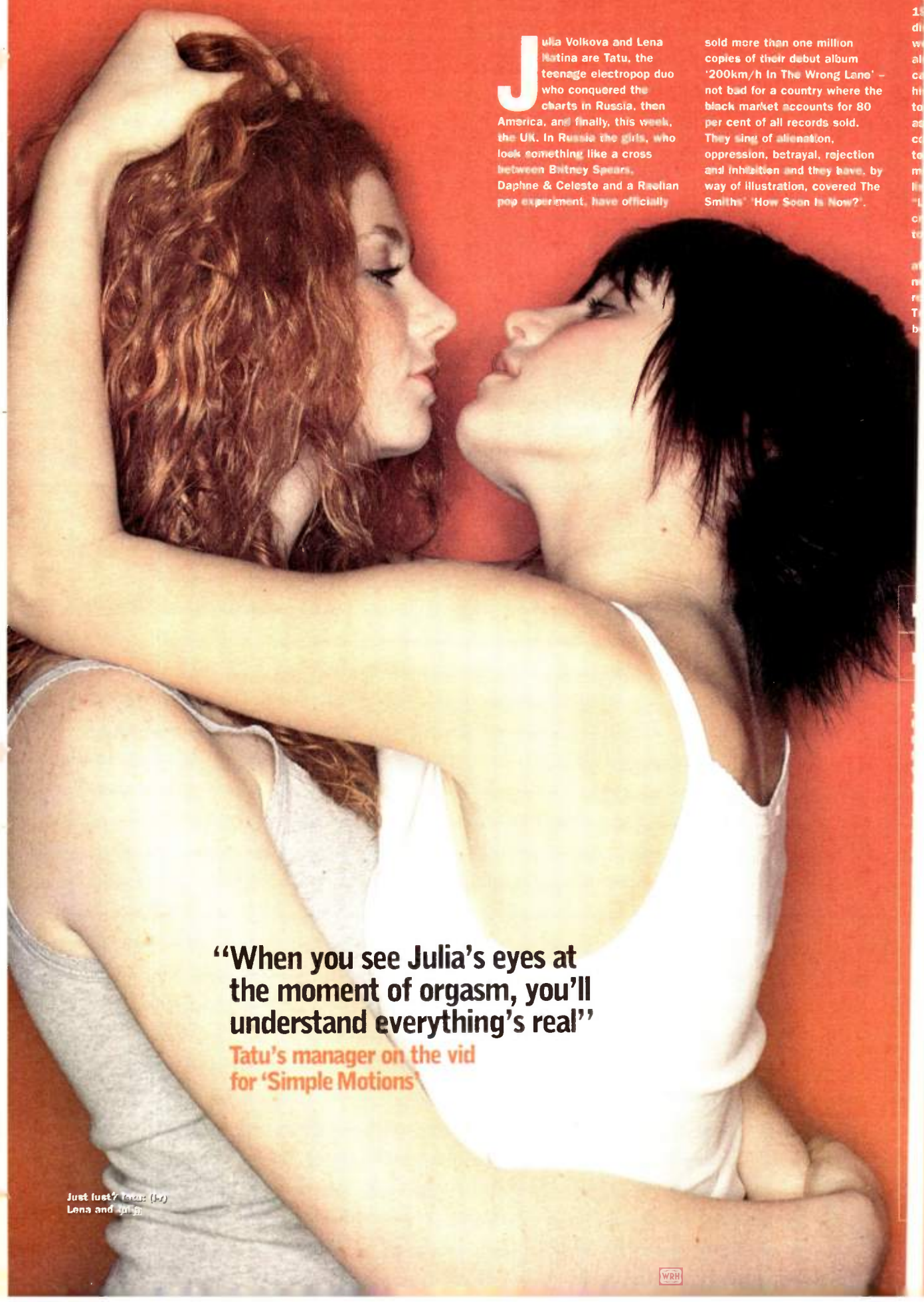
PHOTOGRAPHY: REX/RETNA/LFI/BIG/MATRIX/IPN

'THE IDEA WAS JUST UNDERAGE SEX'

Are Tatu the most shamelessly manipulative pop act ever, or is there more to them than meets the eye?

Text: Peter Robinson

Julia Volkova and Lena Katina are Tatu, the teenage electropop duo who conquered the charts in Russia, then America, and finally, this week, the UK. In Russia the girls, who look something like a cross between Britney Spears, Daphne & Celeste and a Raelian pop experiment, have officially sold more than one million copies of their debut album '200km/h In The Wrong Lane' – not bad for a country where the black market accounts for 80 per cent of all records sold. They sing of alienation, oppression, betrayal, rejection and inhibition and they have, by way of illustration, covered The Smiths' 'How Soon Is Now?'.



"When you see Julia's eyes at the moment of orgasm, you'll understand everything's real"

Tatu's manager on the vid for 'Simple Motions'

Just lust? Tatu: (l-r) Lena and Julia

and Lena are not average po ars.Average pop stars ra hoose MTV as a platform to each other, masturbate, ru wn pedestrians in stolen ju nauts, or kill themselves an eir lovers with dynamite. Ex t while Julia and Lena are Ta Tatu really isn't about Julia or a; it's about eerily ha ome, 36-year-old ex-child ps ologist Ivan Shapovalov. Ar say that Shapovalov is a Sv all – even in the term's or t, literary context as vil us hypnotist – is to portray hi a sympathetic light.

Tatu story takes us back fiv ars to the summer of 19 when an economic di er hit Russia. Shapovalov's w in child psychology had al y been superseded by a c in advertising but, with hi siness in ruins, he decided to mbine the two and as nde his Tatu project. Of co e, he put the whole thing to her using other people's m y. "I can't follow the li ers," he declared last year. "L ners must follow me. I can c e interest in the group, but t isfy it – it is not my aim."

versal Music were satisfied: a success in Russia, the r giant signed Tatu for the r of the world and recruited T r Horn – the production wiz b d '80s popsters Frankie s To Hollywood – to rework me of the duo's tunes. Horn eckons Shapovalov is like Andrew Loog Oldham, the Rolling Stones manager who recalls seeing Jagger and co for the first time as like seeing "a cash machine, a sex-machine, a bank machine". Except the Stones were heterosexual male teenagers. Tatu are not. They were also underage when they dressed as schoolgirls for the 'All The Things She Said' video, and they still look it today.

In the current climate, most managers would play down the paedo-friendly aspects of such a project, but Shapovalov seems unconcerned.

"At first," he admitted to a US magazine last year, "the idea was just underage sex. What the audience needs are new images. For this project, the new images were lesbian teenagers."

The images are blunt, too. Last May Shapovalov unveiled the video for 'Simple Motions'. It began, continued and climaxed with Julia masturbating, as Lena sat alone in a cafe.

"The simple motions," said a press statement undoubtedly written by Shapovalov, "are ones we all do often, all we need do is learn to do it with pleasure. When you'll see Julia's eyes at the moment of orgasm, you'll understand evcrything's real."

But, unsurprisingly, everything with Tatu is *not* real. Lena and Julia are not lesbians. Two weeks ago the *Daily Express* ran a story about the girls' boyfriends, adding that they have a "healthy interest in men". (As opposed to an unhealthy interest in their own sex, you see.) Two days before 'All The Things She Said' was released, *The Sun* triumphantly declared the whole thing a sham, with a screen grab from one of the girls' videos, in which Lena cavorts with a man on a fairground ride. Except they hadn't actually watched the video: in it, Lena's spurned lover Julia is driven by an insane, jealous rage. She makes a bomb, with which she eventually blows up not just the fairground boy, but herself and Lena, too.

Shapovalov may be exploiting two young girls. In another sense, he and Tatu are exploiting the supposedly acceptable face of straight voyeurism (*Express* proprietor Richard Desmond also runs a porn empire which thrives on lesbian and schoolgirl imagery) and highlighting the unsettling truth that society still isn't ready to acknowledge or understand lesbianism. Tatu may not themselves be lesbians, but that doesn't undermine the fact they are the first mainstream pop act to articulate the true emotions of sexually-repressed youth. If anything, the fact that they're straight makes that truth all the more poignant.

Shapovalov has spent the majority of the girls' career shooting a documentary. He claims it will tell the true story behind Tatu, but he's probably already filmed or at least scripted the end, as he's often talked of a six-year plan for the band. What will he do when the six years is up? It's difficult to imagine him pulling off the same trick again. Then again, perhaps Lena and Julia have younger brothers...

R-CHING!

Svengalis through the ages

ON NAPIER-BELL
ed and scammed way through pop ory, from Bolan to m!. Currently manages Latvian *Popstars* band

PATON
Bay City Rollers not only tartan, but played a keen interest in ng lads

L DRUMMOND
t Echo And The nymen on a tour of tland. Its route was he shape of bunny bit ears, for some reason

LCOLM McLAREN
school graduate ndied' the industry h the Sex Pistols and Wow Wow

M WATKINS
sely advised the Pet op Boys against onsoring an under-16s tball club

GET YOUR CLICKS HERE!
SEE THE SICK AND EVIL VIDEO FOR TATU'S 'ALL THE THINGS SHE SAID' ON *NME.COM* NOW!

PHOTOGRAPHY: CAMERA PRESS, PENNIE SMITH, MIKE SHORTEN

NME CARLING MEET THE

Liam sends a message to all of you who didn't vote for him

Eight genuine rock'n'roll stars slug it out for glory on

The Oscars? Pah! The Nobel Prize? Pshaw! The shortlist everyone wants to be on is the nominations for the *NME* Carling Awards 2003. Now the voting has drawn to a close in the hardest and dirtiest-fought poll in living memory, it's time to reveal your nominations for all 30 *NME* Carling Awards. And this year eight young men have dominated, picking up multiple award nominations and crowning an amazingly successful 12 months for each of them. But who's going to be king come February 13? Who's going to be... the guvnor?

LIAM GALLAGHER NOMINATIONS: 10

So who's the guvnor this year? Two-fisted, blowtorch-gobbed, stroppy, lippy, puppy-dog pretty Liam Gallagher – or some mind-numbingly boring no-nuts nonentity out of some other band? Come on, is this a serious question? This is *NME*, right? We like our heroes savagely flawed, wildly beautiful, awesomely talented and ever so slightly fucking mad. And out of all the top contenders only one man fits the bill. A nutter. A chemical kamikaze. A death-or-glory boy.

Liam is a fuck-up whose mouth writes cheques that his fists can't handle. He's a clown. A walking time bomb. He's mad, bad and dangerous to know. You wouldn't want him as a flatmate or a boyfriend. Unless you were insane. He's a surly, under-educated, over-aged baby with a lack of control over his ego, temper and mouth that would shame a tantrum-prone toddler overdosed on tartrazine. He is, in short, the perfect rock star.

And he has no competition. Here's a reminder of just some of the stuff that Liam did in 2002:

- Twatted two photographers – and laughed when a third walked into a lamp post
- Got beaten toothless by a bunch of Italians in a German bar – and allegedly kicked a cop in the chest
- Paid £20,000 for a new set of teeth
- Called girlfriend and mother of his child Nicole Appleton a "fat fucker" – and banned her from listening to Gareth Gates
- Got into three fights in one night at the Met Bar...
- ...where he also called ex-Spandau Ballet star Tony Hadley a "cockney c——" – and thus got into yet another fight
- Called Bono a "fucking fanny" for keeping fit
- Actually read a book (a biography of John Lennon, which he claimed not to understand)
- Said he didn't mind if his kids took drugs
- Got accused of thinking he's "Elvis" by brother Noel. (He IS Elvis, you daft sod – like DUH!)
- And remember that if you voted for Liam (well done) you get ole bro' Noel slung in for free. And Noel (although nowhere near as utterly drop-dead gorgeous) is even MORE of a popster-slagging blowhard gobshite.

That's why you voted for Liam in so many categories – you had to choose between someone who is undoubtedly the last great proper rock star to emerge in the 20th century, and someone who quite simply isn't. Because they aren't Liam Gallagher. It's no competition, really, is it?

Steven Wells

SNAPPING AT THEIR HEELS!

Who's set to challenge Liam and Chris for rock domination at the *NME* Carling Awards? Six names keep cropping up...

DOLF DE DATSUN NOMINATIONS: 3

It was seeing Dolf and his boys play live that finally persuaded us there was a true rock revolution in progress, which is surely reason enough to call him the guvnor. Need more evidence? He likes to leap across stage and land face-first on his guitar, he's got a degree in psychology and sociology, he has a cool rock girlfriend (Carrie Von Bondie) AND he's named after a reindeer. He's also a man of the people – after a recent *NME* Awards Tour gig he danced with fans to the likes of The Stooges 'til closing time. A bona fide rock god and a dude to boot. Case closed.

Alan Woodhouse

HOWLIN' PELLE ALMQVIST NOMINATIONS: 3

With a name that scores 10,000 in Scrabble, a gob like a wind tunnel, the sharpest suits in northern Europe and more restless energy than a trouserful of stoats, The Hives' howler now bestrides the world of filthy garage rock like a well-tailored colossus. This year Pelle and pals absolutely rocked Reading, signed a massive worldwide record deal, soundtracked an ultra-raunchy advert featuring Kylie on a mechanical bull and, best of all, got right up Sum 41's noses by being louder, cooler and better dressed than them and having 'The' at the start of their name. All of which Pelle will happily tell you within five seconds of meeting you. He believes the hype. So should you. What a geezer.

Simon Lewis

JACK WHITE NOMINATIONS: 4

You can take your new rock revolution and stick it. Little Jack White got the devil. He sold his soul for the power to make the blues the most sexy, vital, incendiary music since punk.

He plays guitar like he's halfway between fighting it and fucking it. He's got that weird sister/lover thing going with Meg that always keeps you on edge. When he caterwauls on 'Jolene' he makes Dolly Parton sound like one of the great writers of our time.

He's got the hips and the hair and he's pure rock'n'roll. All you meek pretenders throwing shapes'd better beware, Daddy's home and he's going to whup your ass.

Paul McNamee

NME CARLING AWARDS 2003

AWARDS 2003: HEAVYWEIGHTS

the night of February 13

CHRIS MARTIN NOMINATIONS: 9

Think Liam's the perfect rock star, eh? Like your idols to be gobby, arrogant, pigshit-thick twunts who like starting fights they can't finish and making out they're king of the fucking world? Well, there's one of those in the White House who's about to get us all gassed on the tube so he can get his hands on a load of oil but I don't see you all advancing on Baghdad singing 'The Star Spangled Banner'.

Oh yeah, Liam makes for great gossip rag photo-spreads every time he wallops the postman on his way out, but he's nothing but a cardboard cut-out of a rock star, going through the motions he thinks will make him 'legendary' (at least we hope so – if he's just 'being himself' then he should be muzzled for the safety of the public). And he's done it for so long and with so little imagination he's actually made rock'n'roll *boring*. Open any paper, any day of the year – oh look, Liam's punched another photographer. What an *amazing bloke*. If Liam is the perfect rock star then you might as well give Vinnie Jones a Grammy.

Surely, as our own apathy and ignorance sees us dragged headlong towards the Apocalypse, it's time to stop praising brainless thuggery as the height of 'cool' and elect a more responsible Rock President. Chris Martin has it all: he's not just younger and cleverer than Liam, he's better-looking, funnier and wouldn't try to fight his own reflection for looking at him funny. He's got a bona fide Hollywood goddess for a girlfriend, he's more generous (Coldplay are donating one tenth of their earnings to charity, forever), more successful (spin on 'A Rush Of Blood To The Head''s *Billboard* Top Five placing, monkey

Chris Martin's not just younger and cleverer than Liam, he's better-looking and funnier

boy) and he's *proper* mad. Liam's just a bad drunk whereas Chris scrawls secret messages on his hand in every photoshoot, seems constantly pissed (he's teetotal), suffers from raging paranoia and allegedly had a full-on Mariah of a breakdown in America after 'Parachutes' shifted five million copies.

Oh, and there's this little thing called *talent*. A Nobel Prize to Liam for scraping three whole chords together for 'Songbird', but Chris Martin is a *musician*. He writes the songs that are knockin' 'em dead from sea to shining sea while Liam hasn't been within two miles of a decent record since 1996. Christ, Liam even stormed Coldplay's dressing room at the Shepherds Bush Empire in 2000 to tell Chris that hearing 'Yellow' made him want to write songs again. Two years later and what's the most noteworthy thing Liam's done? Gotten leathered by the cast of *The Godfather*. Well done.

Liam Gallagher is the clichéd past of rock'n'roll, Chris Martin is its bright-eyed future. Liam's a distraction, Chris is an artist. The perfect rock star? That'll be the multi-syllabic fella over there, throwing his coat over Gwyneth Paltrow's head.

Mark Beaumont

Next year Chris Martin is hoping for the Worst Wallpaper award

PHOTOGRAPHY: PEROUINC.COM/DEAN CHALKLEY/PIETER M VAN HATTEM/HERBIE KNOTT/REX

JULIAN CASABLANCAS NOMINATIONS: 3

That's right, the guvnor of New York doesn't even have to have released a record to be worthy of his title. Although 'Is This It' came out in 2001 and they've barely recorded a note since, 2002 was the year Julian's mob became the most important American band since Nirvana. And Julian Casablancas was at the eye of the storm, enjoying a 12-month party that took him across the world, inventing the new rock revolution in the process. His band stole the show at the last *NME* Awards and the Brits. He headlined Reading, and was cool enough to do it on crutches – on his birthday. And The White Stripes came to his party. Reason enough? Good.

Julian Marshall

MIKE SKINNER NOMINATIONS: 5

So many of today's heroes copped their style, poses and attitude off the greats of yesteryear. This is not the case with Mike Skinner. While you could plonk Dolf down in any era, any country and he'd make essentially the same '70s-type record, only a 22-year-old living in Britain in 2002 could have come up with 'Original Pirate Material'. Totally self-created, Mike is Everykid UK – bored, funny, hedonistic, bouncing from spliffed-out PS2 session to romantic disaster, from kebab shop fight to pilled-up bliss. We've all been there, but how many of us could articulate it as brilliantly as him? Producer, rapper, geezer, The Streets is a cliché-free zone.

Alex Needham

RAIG NICHOLLS OMINATIONS: 10

the past year Craig has blazed a bright trail across the constellation rock. The Vines produced an ace debut album and he wants to cord another one straight away – making himself sick with frustration s a result. Waging a savage war against rock complacency, he took e ultimate twin opportunities of US success, Letterman and Leno, nd casually tossed them away – for the latter, smashing up his quipment *in rehearsal* and getting banned. And with live favourites uck The World' and 'Amnesia' destined for the next album, this xtraordinary, unpredictable trip is going to get even better. Hold tight.

nthony Thornton

NME CARLING AWARDS 2003 NOMINATIONS

BEST INTERNATIONAL BAND

The Strokes
Black Rebel Motorcycle Club
The Vines
The White Stripes
The Hives
The Datsuns

BEST UK BAND SPONSORED BY VIRGIN MEGASTORES AND VIRGIN MEGASTORES XPRESS
The Libertines
Oasis
The Coral
Radiohead
The Cooper Temple Clause
Coldplay

BEST LIVE BAND SPONSORED BY 4MUSIC
Muse
The Datsuns
The Vines
The Polyphonic Spree
Oasis
The Hives

BEST SOLO ARTIST
The Streets
Pink
Avril Lavigne
Ryan Adams
Eminem
Ms Dynamite

BEST NEW BAND SPONSORED BY CARLING
The Coral
The Vines
Black Rebel Motorcycle Club
The Libertines
The Datsuns
The Music

BEST ALBUM SPONSORED BY CARLING
'Highly Evolved' – The Vines
'A Rush Of Blood To The Head' – Coldplay
'Heathen Chemistry' – Oasis
'The Coral' – The Coral
'Songs For The Deaf' – Queens Of The Stone Age
'Original Pirate Material' – The Streets

BEST RADIO SHOW
Chris Moyles, Radio 1
The Breezeblock, Radio 1
Gary Crowley, BBC London 94.9
Mark & Lard, Radio 1
Evening Session/Lamacq Live, Radio 1
John Peel, Radio 1

BEST TV SHOW
Gonzo, MTV2
The Office, BBC2
I'm Alan Partridge, BBC2
Peter Kay's Phoenix Nights, C4
The Osbournes, MTV
Jackass, MTV

BEST SINGLE
'Get Free' – The Vines
'Get The Party Started' – Pink
'No One Knows' – Queens Of The Stone Age
'There Goes The Fear' – Doves
'The Scientist' – Coldplay
'Envy' – Ash

ALBUM OF THE YEAR VOTED BY *NME*
'A Rush Of Blood To The Head' – Coldplay

SINGLE OF THE YEAR VOTED BY *NME*
'There Goes The Fear' – Doves

PHILIP HALL HOT NEW BAND VOTED BY *NME*
Jet
Kings Of Leon
Interpol
The Thrills
Yeah Yeah Yeahs
The Warlocks

BEST FILM
24 Hour Party People
Minority Report
Bowling For Columbine
28 Days Later
About A Boy
Austin Powers In Goldmember

MOST SEXY MAN
Chris Martin
Liam Gallagher
Fabrizio Moretti
Craig Nicholls
Dave Grohl
Julian Casablancas

VILLAIN OF THE YEAR
Osama Bin Laden
Robbie Williams
George W Bush
Simon Cowell
Pete Waterman
Tony Blair

HERO OF THE YEAR
Liam Gallagher
Dave Grohl

BEST VIDEO SPONSORED BY MTV2

'Fell In Love With A Girl' – The White Stripes
'No One Knows' – Queens Of The Stone Age
'The Scientist' – Coldplay
'Tribute' – Tenacious D
'Whatever Happened To My Rock'n'Roll (Punk Song)' – Black Rebel Motorcycle Club
'You Know You're Right' – Nirvana

THE FUCK ME! AWARD FOR INNOVATION VOTED BY NME

The Neptunes
The Streets
Interpol
Fischerspooner
The Polyphonic Spree
Panjabi MC

Chris Martin
Craig Nicholls
Graham Coxon
Ozzy Osbourne

BEST LIVE VENUE
London Brixton Academy
London Astoria
Glasgow Barrowlands
London Shepherds Bush Empire
Nottingham Rock City
Birmingham Academy

BEST HAIRCUT
Liam Gallagher
Didz
Craig Nicholls
Dave Grohl
Fabrizio Moretti
Jack White

BEST DRESSED
The Hives
Julian Casablancas
Jack White
Liam Gallagher
Taylor Hawkins
The Polyphonic Spree

BEST WEBSITE
NME.COM (*www.nme.com*)
Ash (*www.ash-unofficial.com*)
Oasis (*www.oasisinet.com*)
Foo Fighters (*www.foofighters.com*)
Black Rebel Motorcycle Club (*www.blackrebelmotorcycleclub.com*)
Popbitch (*www.popbitch.com*)

WORST ALBUM
'Escapology' – Robbie Williams
'What My Heart Wants To Say' – Gareth Gates
'Original Pirate Material' – The Streets
'Highly Evolved' – The Vines
'Unbreakable' – Westlife
'A Rush Of Blood To The Head' – Coldplay

WORST SINGLE
'The Ketchup Song (Asereje)' – Las Ketchup
'How You Remind Me' – Nickelback
'Cheeky Song (Touch My Bum)' – The Cheeky Girls
'The Long And Winding Road' – Will Young & Gareth Gates
'Feel' – Robbie Williams
'Crossroads' – Blazin' Squad

WORST BAND
S Club Juniors
Westlife
Stereophonics
Nickelback
Atomic Kitten
Blue

WORST HAIRCUT
Gareth Gates
Kelly Osbourne
Kelly Jones
Jack Osbourne
Pink
Chad Kroeger

ARTIST OF THE YEAR

Coldplay
Oasis
Pink
Eminem
Black Rebel Motorcycle Club
The Vines

WORST DRESSED
Gareth Gates
Christina Aguilera
Mike Skinner
Kelly Osbourne
Robbie Williams
Robert Harvey

EVENT OF THE YEAR
Ozzfest
Oasis at Finsbury Park
Glastonbury
Reading/Leeds festivals
T In The Park
V2002

MOST SEXY WOMAN

Kylie Minogue
Avril Lavigne
Karen O
Charlotte Hatherley
Christina Aguilera
Meg White

WIN! A CHANCE TO RUB SHOULDERS WITH THE STARS AT THE NME CARLING AWARDS!

So there you are, stewed to the gills on the night of your life when your all-time rock'n'roll hero turns to you, looks deep into your eyes and pukes all over your new Converse All Stars...

That delicious combination of nausea, shame and pride can only be yours at the annual *NME* Carling Awards – as 25 lucky readers will find out!

Yes, strike it lucky and you'll be able to watch the ceremony, hang out on the VIP balcony with us and then rock 'til dawn with the bands, their groupies, their minders and if you're really lucky, maybe even their mums! Mayhem! You'll get free food and booze, but you'll have to get yourself there and back – 'there' being PNN Hammersmith Palais, London W6. It starts at 4pm on Thursday February 13. We reckon the bar will shut around 3am, but there are rumours of it staying open later...

Wait! There's a catch! Due to the booze thing, you have to be over 18. Also, MTV2 and Channel 4 will be filming the event, so by coming along you agree to be filmed – unless you is a minger, in which case they won't bother. Still interested? Then answer the following question:

Name the four sexy solarised bodies to the right.

To enter, email your answer to *winstuff@NME.com*, with 'I rule with a fist of iron' in the subject line, or post to: 'I rule with a fist of iron so I should come to the Awards', *NME*, 25th Floor, King's Reach Tower, Stamford Street, London SE99 0BB. Usual rules apply.

PHOTOGRAPHY: WIRE IMAGE/ROGER SARGENT

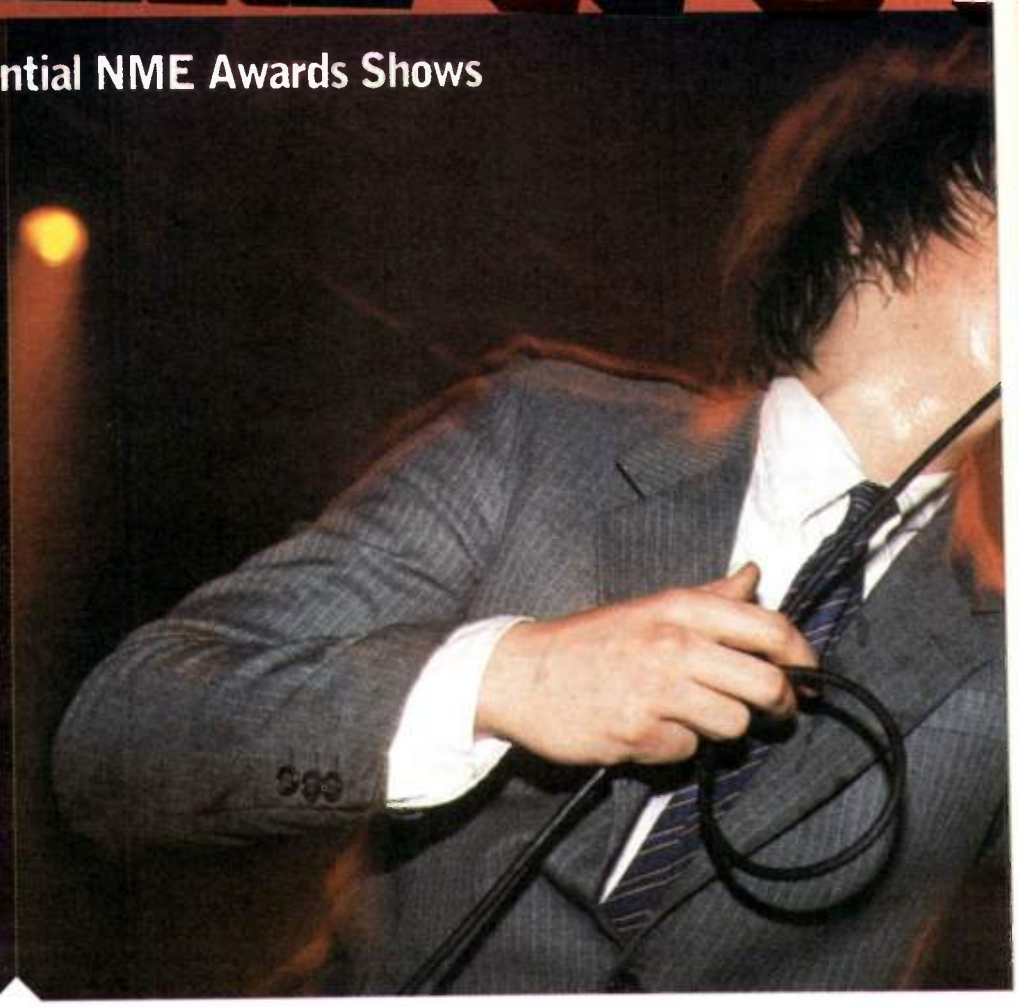
WHERE IT'S BRAT!

Ten years of essential NME Awards Shows

Text: Peter Robinson

Blimey, has it been ten years already? Ever since *NME* invented the Brats – later to become the *NME* Carling Awards – in 1993, anybody with a brain has had February pencilled in as the very epicentre of their gigging calendar. If you'll allow us to be frank for a moment, our annual run of gigs at the Astoria has always been unmissable. Looking back at the acts we've rounded up over the decade, it's not difficult to see why. From **Blur**'s surprise appearance at the height of Britpop to **The Strokes**' first proper UK gig, the *NME* Awards Shows are *the* place to catch the best new bands on the planet. The role call of acts includes: **Travis, Ryan Adams, Starsailor, Aphex Twin, Ash, Hundred Reasons, Pet Shop Boys, Mercury Rev, Super Furry Animals, At The Drive-In, Papa Roach, Pulp, Spiritualized, Supergrass, Embrace, Muse, Elastica, Stereophonics, The Flaming Lips, Placebo...** and – fanfare *please* – **Campag Velocet**.

We're sure everyone's got their favourite *NME* Awards Shows but here are five jaw-dropping moments that have stuck with us...



2001: The Strokes touch down in Britain, and the new rock revolution is born

YEAR 2001 BAND THE STROKES

Highlight: You want a highlight? How about the fact that this was The Strokes' first ever UK show? (Well, they did a warm-up in Brighton the night before but the *NME* fact police are in the process of erasing this from rock history.)

What *NME* said: "The Strokes are the most exciting rock'n'roll group to come out of NYC in over 20 years *(with)* the pounding melodic drive of The Velvet Underground playing Smiths songs. Only death or disaster can halt them."

Additional data: How right we were. (We also observed that Julian looked disconcertingly like Gary Lineker. And, again, we were absolutely right.)

YEAR 1995 BAND BLUR

Highlight: The band's very appearance – right up until they came onstage, nobody knew that Britain's new biggest band were in the house, let alone on the bill. Well *we* did, but we didn't tell anybody. (Just like we're not mentioning The Smiths reforming to support The Soundtrack Of Our Lives this year.)

What *NME* said: "Sparsely seductive, achingly emotive... Their appearance galvanises tonight into EVENT status."

Additional data: Damon led the band through a mere three songs – 'End Of A Century', 'Jubilee' and 'To The End' – before clearing off and making way for Acid Jazz funktwats Galliano.

THE GHOSTS OF ASTORIA PAST

They came, we saw, we decided not to book them the following year

Honeycrack "So pub rock it's a wonder they don't play darts" (1996)
The Hybirds "Sub-Merseybeat haste-rock howlers" (1998)
One Lady Owner "We're left contemplating an emotional vacuum" (1999)
Finley Quaye "Stupendously wonderful bollocks" (1998)
Clinic "Plenty here to suggest they'll succeed" (2002)
Vibrola "They swagger with the glamour of Rialto" (1998)
Rub Ultra "Turn the spandex scenario into a carnival" (1995)
Cecil "Put the rant in frantic" (1996)
The Peculiars "Spooky *Dr Who* keyboard noises" (1997)
Terris "That they remain a viable concern, there's no question" (2001)
Menswear "Doubtless to be acknowledged by the Brits panel" (1995)

YEAR 1994 BAND PULP

Highlight: 'Do You Remember The First Time?': like Simple Minds being dragged down to size at a village hall disco, apparently.

What *NME* said: "The oft-heard cliché about Pulp being on the verge of fame looks genuinely plausible."

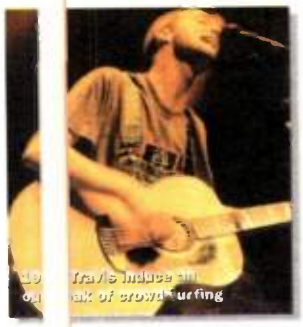
Additional data: Again, we were quite right. One year later Pulp were very famous indeed. It was a run of fame that would continue for as long as the tunes did.

YEAR 1998 BAND TRAVIS

Highlight: 'All I Want To Do Is Rock', which provoked scenes of crowdsurfing that have scarcely troubled the Travis live roadshow in the years since.

What *NME* said: "They are The People's Choice... Gifted songsmiths of emotional balm who are crap at being jolly. Don't let the eternal grin on their collective 'coupon' tell you otherwise."

Additional data: *NME* voiced appropriate concerns over 90s ukul... fact that 'Tied To The ...d taken on a peculiar ...element. The ukulele was later ...ed down, and Travis went on t... ...nquer the planet. Well, the U... ...and some of Europe.



YEAR 2000 BAND DOVES

High... ...t: The audience reserved their ...dest response for 'Catch The ...', though they'd just had to si... ...rough Ooberman so they'd prob... ...have cheered anything. **Wha... *ME* said:** "Close your eyes ...d you can hear the fresh sour... ...hat Oasis have been reac... ...for ever since '(What's The ...y)...'. Open them and, unfo... ...ately, it looks like it's bein... ...ayed by their road crew." Hars... ...ut the truth often is. **Addi... ...nal data:** *NME* also ...edicted that Doves would become "the shaggiest blokes to ever appear regularly on *TOTP*". Sadly we failed to predict the dramatic comeback staged by Shaggy himself, later that very year. So sue us.

BRATS ENTERTAINMENT

And then there's the stuff you didn't see...

1996: Sparklehorse mainman **Mark Linkous** leaves the *NME* gig, takes drugs, falls over in the bathroom, breaks his leg, lies unconscious for a bit, wakes up, has multiple heart attacks and lies in hospital for four months.

1996: After an uncharacteristic display of rockpig drunkenness, **Mark Morriss** of **The Bluetones** is chucked out of his band's very own aftershow party. In revenge he pours his bottle of wine on the lobby carpet.

1998: Spiritualized's **Jason Pierce** invites Suicide as special guests, then has to spend about 15 minutes at the side of the stage begging them to actually come on.

2000: Regular Fries play with the entire band on acid following a 12-hour drinking session.

2002: Bubba Sparxxx turns up for 15 minutes of running about with his flabby bum hanging out then buggers off.

THE ASTORIA: A USER'S GUIDE

- Coat-wearers: there's a semi-secret second cloakroom upstairs – right at the top, to the left of the bar
- The Saturday show ends early so peppers'n'podia club night G-A-Y can get going
- When walking from the balcony area into the Keith Moon Bar, watch your step. The amount of people we've seen go arse over tit on those stairs is terrifying
- If you've got a background in espionage, you'll easily discover the secret walkway that links the Astoria with next door's Mean Fiddler
- The Keith Moon Bar's walls 'boast' artists' impressions of rock's great and good
- The Astoria may not be as glamorous as the Marquee but – hey! – at least it'll be open this time next year

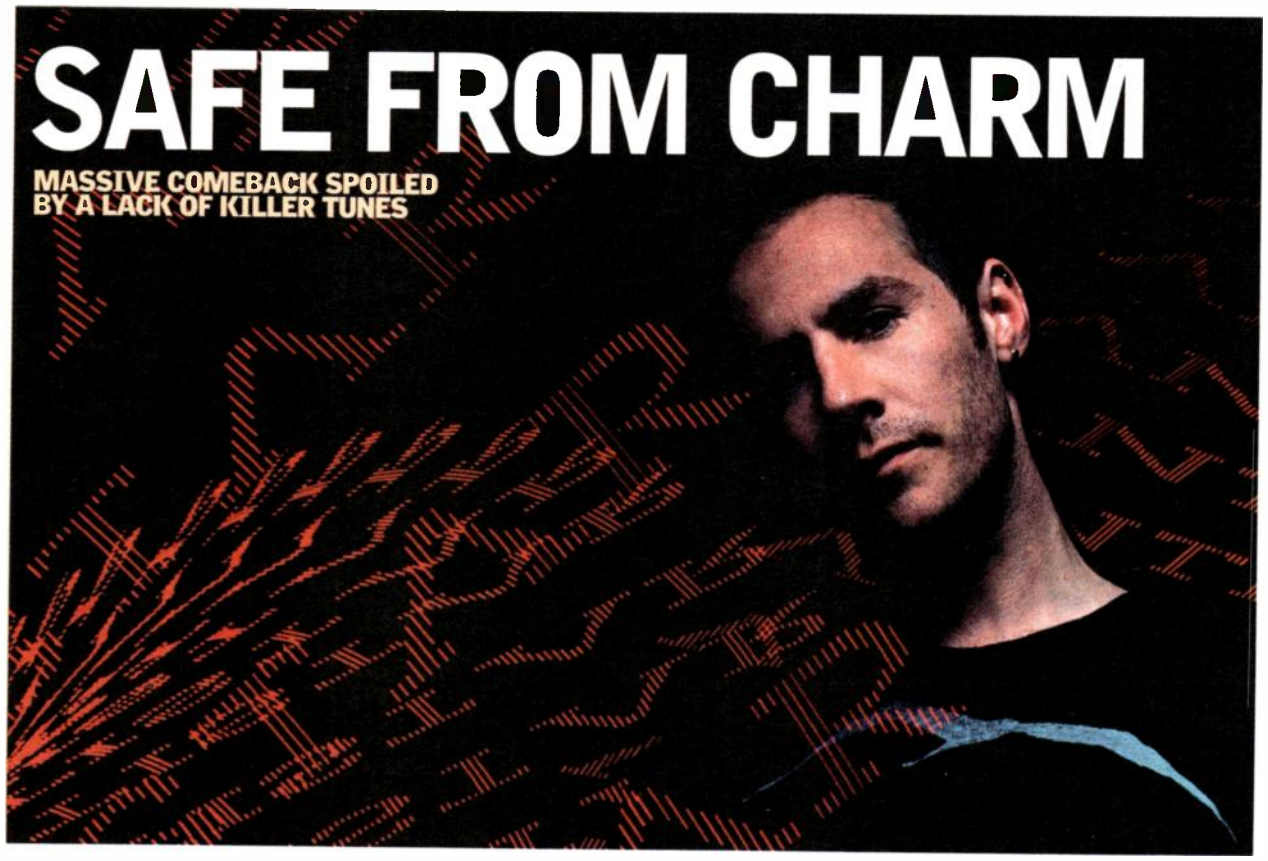
PHOTOGRAPHY: ED SIRRS/ANDY WILLSHER/RETNA/TINA KORHONEN

THE NME CRITICS

THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS

SAFE FROM CHARM

MASSIVE COMEBACK SPOILED BY A LACK OF KILLER TUNES



MASSIVE ATTACK
100th Window

(VIRGIN)

Of all the advice given to reviewers, the most chilling is that "you really need to live with this album for a while". When that advice comes with the caveat that it should also initially be listened to only on headphones, one really fears for the event ahead.

So it goes with Massive Attack's fourth studio album. '100th Window' opens onto a Massive landscape shorn of two of its three originators, Mushroom (left in a huff after the bickering that accompanied their last effort, 1998's 'Mezzanine') and Daddy G (Grant Gee – off on a child-rearing sabbatical). Thus it's left to Robert Del Naja, aka 3-D, to corral the various guest wagons round the dimly flickering flame of the Massive Attack camp. In effect, this is his solo album. And it sounds like it.

Mushroom brought the magpie mentality of a DJ at a Bristol blues party to Massive. Daddy G brings red-eyed baritone bass. 3-D raises an eyebrow, whispers poetic paranoia and turns the refrigerator hum up to full. With all three working in tandem and with a well-balanced crew of visiting musical ambassadors in tow, Massive were Britain's most inventive and rewarding dance act, as evidenced by their landmark 1991 debut 'Blue Lines'. This time Del Naja is on his own and seemingly adrift without his partners to anchor him down with tunes.

This is not a bad album, just a poor Massive album. To help earn such faint praise, Del Naja has Sinéad O'Connor lending her strident vocals to three songs, as well as reggae legend Horace Andy once again weighing in with two contributions. Del Naja handles the other vocal chores (correct wording, here) himself and shares the songwriting with producer Neil Davidge. Extra musical muscle is provided by former members of the Spiritualized family, Lupine Howl. Collectively, the plan was to make a warmer album than the icy but mighty 'Mezzanine'. The opposite has occurred.

This is Massive Lite, an album that manages neither the barn-storming, blue soul of their early glories nor the crushing metallic precision of 'Mezzanine'. That's simply because it has the quality of song of neither. The sound is, as ever, immaculate and there are washes of magnificent ambience, characterised in particular by the Eastern strings that usher out both 'Antistar' and the album.

But while Sinéad breathes life into the 'Teardrop'-ish 'What Your Soul Sings' and 3-D's menacing mutter through 'Small Time Shot Away''s mellow ennui has much to recommend it, too much of '100th Window' passes by without a memorable song threatening to break the waves of moody unease. Even Sinéad's forthright anti-child abuse lyric for 'A Prayer For England' is disguised by a lack of tuneful ballast to go with it.

A new Massive Attack album is threatened for next year. It is fervently hoped that it will usher in a new era and back-to-basics approach. Time to close the fridge door, D.

Ted Kessler **6**

PAST FORM

Twelve years of Massive Attack records

Blue Lines (1991) **10**

Massive Attack's masterpiece, and arguably the best British best dance album ever. 'Blue Lines' filtered US hip-hop through the frosted lens of underground Bristolian dance culture, taking in reggae, rare groove and a post-punk eclecticism *en route*. A soul album with heart, wit and genuine tortured soul.

Protection (1994) **7**

t was impossible for Massive to top 'Blue Lines', but 'Protection' did keep Massive miles ahead of all the imitators their debut had influenced, even if that meant a tendency to slip into muzak here and there. Outstanding vocal contributions from Tricky, Nicolette and Tracey Thorn, along with a richly mystical sound, shone through nonetheless.

No Protection: Massive Attack Vs Mad Professor (1995) **8**

The remix did the trick, giving the album a rougher, heavier outlook and propelling the band back towards the avant-garde.

Mezzanine (1998) **8**

'Mezzanine' advanced the Massive story by introducing guitars and an eerie, cold atmosphere to the mix. Peerless production and vital vocals from guests Liz Fraser and Horace Andy elevated this collection way beyond the work of their peers.

BUSTA RHYMES
It Ain't Safe No More

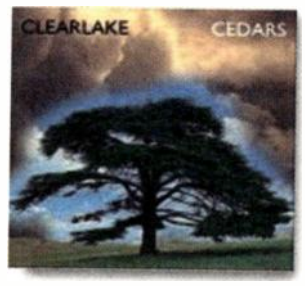
(J RECORDS)

The Neptunes and Mariah come to Busta's aid

In 1980, the Monty Python team released an LP called 'Contractual Obligation Album'. It was funny. For what it is, this – Busta's sixth – may as well carry the same title, though it's not as funny.

After the career high spot of last year's 'Genesis', Busta has settled back into metronomic monotony. 'It Ain't Safe...' throws up the odd gem; The Neptunes continue to redefine ubiquity on 'Call The Ambulance', but they should never have invited Mariah Carey to sing on the breathtakingly awful 'I Know What You Want'. Be safe – avoid.

Andrew Emery **4**



CLEARLAKE
Cedars

(DOMINO)

Second album from Hove indie eccentrics

Aah, Clearlake. Once the toast of the leftfield pop coterie, then they vanished. 'Cedars' finds the angsty rock psychedelicists back with a string-laden album that harnesses the melancholic grandeur of 2001's debut 'Lido' but inhabits another dark, neighbourless planet. This is a good thing.

Clearlake, clearly, aren't afraid to stretch beyond their reach when all around them are dumbing down. On top of that, they've taken their biggest cue from the melodramatic suspense of old musicals, which may put 'Cedars' at risk of being a critical success and nothing else. This would be a shame, because with the likes of new single 'Almost The Same''s frisky runt-pop, this record is worth the attention of any discerning indie pop fan. Get on board before they disappear forever.

Darren Johns **8**

TEENAGE FANCLUB
Four Thousand Seven Hundred And Sixty-Six Seconds: A Short Cut To...

(POOL SIDE)

Twenty-one-track Fannies fiesta

In case you're wondering, the title refers to the exact length of this CD, which TFC are keen to point out is definitely *not* a greatest hits (they've hardly had any) nor a best of (there's three new songs).

They're hedging their bets here as any attempt to condense their career onto one CD is bound to upset some fans. But forget what's not on here, revel in the timeless beauty of the the songs that are – 'The Concept', 'About You' and 'Don't Look Back' to name but three – and just be thankful the Fannies are still around.

Nathaniel Cramp **8**

TATU
200km/h In The Wrong Lane

(INTERSCOPE)

Russian lesbian teen pop angst

Make 2003 the Year Of The Perv. Christina Aguilera wears crotchless pants, old rockers are accused of downloading kiddie porn and two raunchy teens from Russia – who purport to be bona fide front-ticklers – can only be the next station on pop's shockline. And it's worked. Tatu are the first band to sell a million albums in Eastern Europe. *Real* pop stars! And maybe (but probably not) *real* lesbians!

Yet how to come off not sounding like the cynical marketing feat of the century? Difficult one, but Tatu are not S Club Lezzer. Single 'All The Things She Said' is pop with knobs on, many songs carry grim lyrics about running away and, er, there's a cover of The Smiths' 'How Soon Is Now?', which isn't that bad. As a stunning metaphor for Russia the marketing can only be commended.

Siân Pattenden **6**

TO BUY ANY TITLE GO TO WWW.NME.COM/SHOP

KELLY OSBOURNE
Shut Up
(EPIC)

Yes, obviously this would never exist if it weren't for *The Osbournes*, and it's written by six session musicians (they call themselves Powerpack, brilliantly) with Kelly supplying the lyrics and attitude. But a quick listen to Ms Osbourne's debut shows it's easily the equal of Pink and Avril Lavigne musically; and in terms of personality Kelly's light years ahead. In short, she's a star.

She is, after all, the voice and face of the anti-cheerleader brigade. Frankly, if *Donnie Darko* didn't have such a great soundtrack already, this would make a top substitute.

Opener 'Disconnected' is a corker, the kind of thing Dave Grohl might write for a laugh after staying up all night drinking Red Bull and listening to Kim Wilde's 'Kids In America'. 'On Your Own' has a hint of Blondie about it, and 'Too Much Of You', with its effervescent chorus, could easily be the theme to something kooky with Sarah Michelle Gellar in it. It's *that* good.

There's definitely a touch of Courtney Love in the hoarse scream of *"Heyyy"* on 'Come Dig Me Out', a song about being buried alive. It's a metaphor, presumably (although if her dad was writing it there'd be the sound of shovels in the intro and a clanging bell, which we can't help missing slightly).

There's even a genuinely moving song about her mum's illness. The rest is about being in lust, being bored, being suffocated, being hurt, being cocky – everyday teenage life, really.

Of course 'Shut Up' ain't *all* great – neither the title track nor 'Coolhead' live up to the fantastic promise of their titles, being a little too Blink-182 and Sum 41 by numbers. But at a snappy 40 minutes, and with at least three potential punk-pop hits on it, it brims with the kind of tunes and attitood half of Camden would kill for.

Simon Lewis

7

SWEARY KELLY: THE GIRL ON THE TELLY

"It tastes like fizzy piss, but I'll have some."

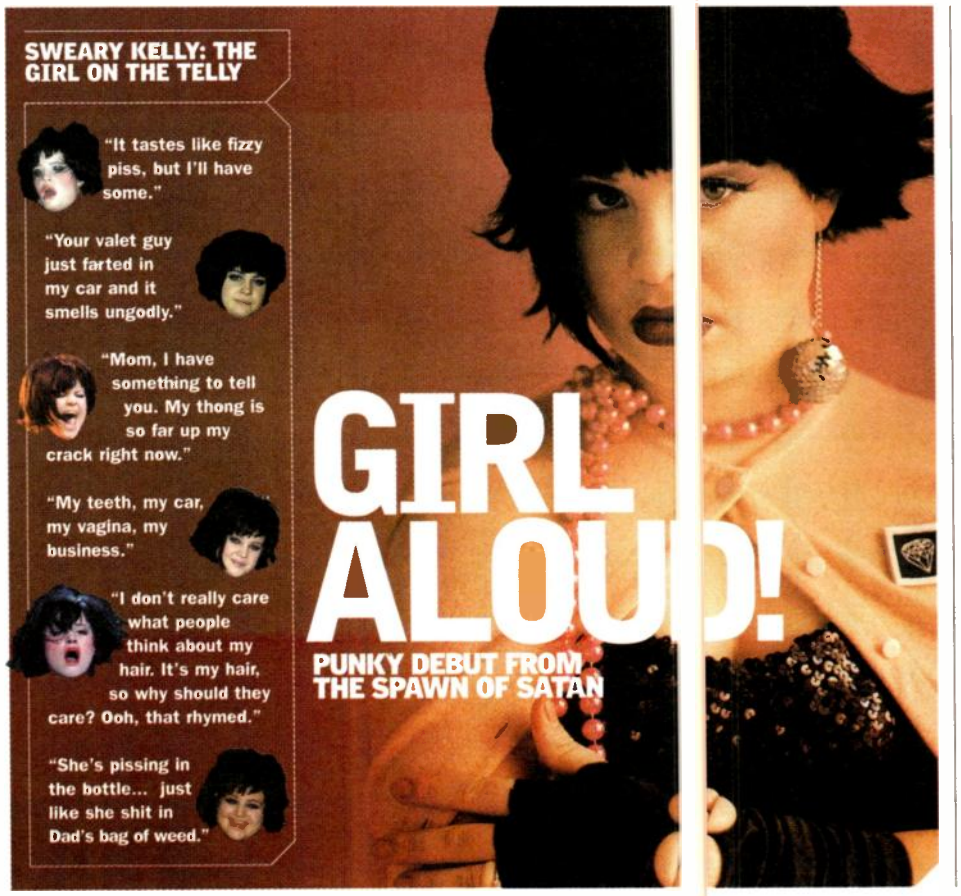
"Your valet guy just farted in my car and it smells ungodly."

"Mom, I have something to tell you. My thong is so far up my crack right now."

"My teeth, my car, my vagina, my business."

"I don't really care what people think about my hair. It's my hair, so why should they care? Ooh, that rhymed."

"She's pissing in the bottle... just like she shit in Dad's bag of weed."



REISSUES ROUND-UP

TURBONEGRO
Apocalypse Dudes
(BURNING HEART)

As befits a band that call songs things like 'Rendezvous With Anus', Oslo pomp-metal legends Turbonegro have a distinctly uranist edge. They also possess stadium rock classics in abundance, which is the reason why Dave Grohl, The Hives and The Datsuns worship them.

Pat Long

9

JAMES CHANCE & THE CONTORTIONS
Buy
(MUNSTER)

Ace junk-punk no-wave squallers reconfigure funk and jazz deep in early-'80s New York subways. If they played this lot down at Nag Nag Nag, those guys in gasmasks and spangly thongs'd go postal.

Pat Long

8

NOIA
Unreleased Classics '78-82
(ERSATZ AUDIO)

NOIA were five dour-looking Italians whose ambition was to be the Romanic Kraftwerk. Written when it was OK to make songs called 'Korova Milk Bar', such retro-futurist synth-pop confections are probably what Casey Spooner listens to on his iPod when he's shopping for tutus.

Pat Long

6

VARIOUS
We're A Happy Family: A Tribute To Ramones
(COLUMBIA)

Punk pioneers covered by U2, Kiss, Green Day et al

It's simple. In the mid-'70s the Ramones kicked rock in the balls. And begat punk. These four lank-haired, spot-crunching youths with fuck-you stares were the kind of band that appears only once in a decade. Changing everything and sporting melodies Abba would amputate their limbs for, they were the voice of the underdog, the freak, the oddball.

However, mauled by the jockish hands of the Red Hot Chili Peppers, the macho caterwauling of Rob Zombie and the ghoulish tripe of Marilyn Manson, a disservice has been done. The Ramones deserve much, much more. Factions of the new rock revolution could have done this so much better, with the addition of the spirit and zest so lacking here. Hey! Ho! This blows.

James Jam

3

ERLEND ØYE
Unrest
(SOURCE)

Kings Of Convenience singer's ace electro-pop debut

For an album born of hasty-hearted creativity, 'Unrest' is a surprisingly subdued affair. Recorded in ten different cities with ten different producers, Øye's songs sashay between genres, with bleeps and burbles woozily mingling by dint of some divine cosmic osmosis.

On the rare occasions that a track makes a bolt for the dancefloor ('Ghost Trains') or the outer limits of avant-synth eccentricity ('Symptom Of A Disease') it's immediately tamed by the ensuing ambience. And that's as it should be. For the results are, without exception, bloody marvellous. With its primitive folksome beats it will see techno bods rejoice, while previously dance-wary NAM vets hurl aside their crutches and bop like bespectacled Lazaruses. 'Unrest' will unite and conquer. Gently.

Sarah Dempster

8

KELLY ROWLAND
Simply Deep
(COLUMBIA)

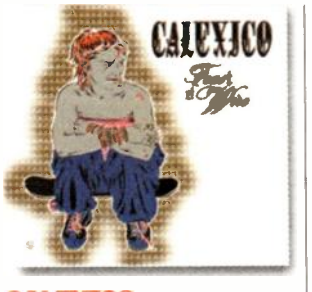
Destiny's 'Quiet One' beats Beyoncé to solo album status

While Beyoncé parties with Missy, Jay-Z and The Neptunes, and Michelle Williams soldiers on with her gospel career, it befalls Kelly Rowland to be Destiny's queen of tragedy. Poking over broken hearts and thwarted dreams, still stuck in that *ménage à trois* with Nelly, giving Beyoncé's pushy sister Solange another break – Kelly certainly suffers for her art.

It's profoundly glossy suffering, of course. 'Simply Deep' is laden with blousy, lip-quivering ballads resembling Janet Jackson hand-me-downs, the cutesy Nelly duet 'Dilemma' apart. A psychologist might argue that the surfeit of love-gone-wrong songs is Rowland projecting frustrations with Ms Knowles onto imaginary boyfriends. *NME*, meanwhile, concludes this is all very dull, and wants the Beyoncé album now, please.

John Mulvey

4



CALEXICO
Feast Of Wire
(CITY SLANG)

Arizona band saddle up again

If the essence of Americana is the mythology of the little man in a big landscape, then Calexico have got it in spades. Here carpenters sleep under the desert stars and people drive over cliffs, and they do it all to the twang. Unsurprising really, as Calexico display many alt.country clichés. There are thinly-veiled tributes to Ennio Morricone, numerous dust-blown atmospherics, and singer Joey Burns growling like the Marlboro Man before the tracheotomy.

Yet there's much here for those who aren't would-be cowboys. Like beautifully elegaic songs, the way 'Black Heart' sounds like Nick Cave soundtracking David Lynch, or the fact their Americana is expansive enough to include stuttering beats and Mexican madness. For that, their out-of-time, home-spun world's worth a visit.

Jim Alexander

6

RI HARD HAWLEY
Lo dges
(SET)

Fo r Pulp touring guitarist at, full throttle on third LP

Su s Richard Hawley's growing infl ce that, during a recent Col ay support tour, Chris Ma could be found hanging rou backstage asking Hawley to h him one of his old songs. On aring 'Lowedges', Martin will ve a bunch of new songs to h n.

L g the title from a housing est in his native Sheffield, it's a cor t album of a sort, dedicated to t Motorcycle Action Group – whe mpaign for riders' rights – witl ngs nominally about riding. But s really about restlessness and arching for love, a quest tha aches its pinnacle on 'Run For ' and 'The Only Road'. It firm pitches Hawley as one of the st distinctive and important of c temporary British singers. And s already a contender for one the albums of 2003.

Pa cNamee

8

REVIEWED NEXT WEEK:

GOOD CHARLOTTE
The Young And The Hopeless
Pop-punk upstarts nipping at the heels of Sum 41 and Blink-182

ED HARCOURT
From Every Sphere
Mercury-nominated piano-wrecking troubadour returns

FOLK IMPLOSION
The New Folk Implosion
Indie legend Lou Barlow makes welcome return

PHOTOGRAPHY: RETNA/ALL ACTION/ COLIN LANE/LFI

SINGLE OF THE WEEK

THE POLYPHONIC SPREE
Light & Day (679)

Being British, and thus miserable and cynical, you can't help but have an ambivalent attitude to The Polyphonic Spree. Such unbridled optimism seems self-indulgent when you're bailing floodwaters out of your lean-to. 'Light & Day', then – a three-minute firework display that sounds like Brian Wilson trying to conduct an orchestra of Andrex puppies on E – is a timely reminder of the Spree's infectious effervescence, a steamroller for such stuffy reservations. Verily, Tim DeLaughter has the gift (*"Reach for the sun!"* he implores, without it sounding like a Cornflakes ad) and it's self-defeating to over-analyse it. Embrace The Polyphonic Spree, light up your life. ***(TN)***

SUM 41
The Hell Song (MERCURY)

Written about the shock of learning that a friend has contracted HIV, 'The Hell Song' clearly opens a new chapter in the history of corporate punk. But can you be sensitive and worthy in the same big shorts you once regularly pulled down for cash on MTV? The answer, inevitably, is not quite. 'The Hell Song' lacks both the hyperactive fun of 'Still Waiting' and the emotional depth required to do its subject any justice. The fact it's recorded live, seemingly through their drum roadie's sock, merely adds insult to injury. ***(IW)***

2PAC
Thugz Mansion (DEATH ROW)

It's easy to feel cynical about another 'new' release from a rapper who was gunned to death in 1996, but 'Thugz Mansion' pulses with intelligence and vitality, along with the inevitable dose of spooky prescience. Here 2Pac dreams about a gangstas-only hidey-hole away from the pressures of the street, a place that's made to feel like heaven by a chorus about *"a paradise in the sky"*. The clear subtext is that 2Pac knew where he was headed and is happy now. Amazingly, you can almost believe it. ***(IW)***

MOLOKO
Familiar Feeling (ECHO)

When you ask someone what music they like and they answer, 'Oh, a bit of everything, really', they inevitably own six CDs, and the ones that aren't by Moby are by Moloko. Now, we could dismiss 'Familiar Feeling' as music for dullards for this reason. But, thieving its psychedelic strings straight from a galloping West Coast folk-rock epic, grafting them onto an Ibizan sunrise, and even boasting a northern soul-themed video where a talcum-dusted Róisín throws very creditable high-kicks, it's actually genuinely hard to resist. ***(LP)***

MISS KITTIN & THE HACKER
Stock Exchange (INTERNATIONAL DEEJAY GIGOLOS)

Jesus. Miss Kittin can't even take a punt on some shares in Consolidated Cranberries without it being about shagging. *"I can smell their expensive aftershave/When they touch my bum in the lift of the Empire State"* she monotones like a German robot Cheeky Girl over some nifty *Vice City* disco, prompting a moral debate on whether it's possible to sexually assault a lift Tannoy system. Next week, Miss Kittin sings 'Down The Bookies': *"A pony on Lucky Blue in the 4:13 at Kempton Park/Then later we have... sex?"* ***(MB)***

VIRGIN LOVES

The Datsuns 2 CDs £1.99 each
Harmonic Generator 7" Single 99p

An undisputed highlight from the band's self titled debut album. CD1 features exclusive tracks and video. Limited live CD2 will be deleted day of release.

CD Single Out Monday 10 February

Sum 41
CD £1.99 The Hell Song

Released on 2 CDs with sleeves designed by the fans. Both CDs include exclusive and previously unreleased tracks plus CD-ROM videos.

CD Single Out Monday 10 February

LL COOL J
Paradise (DEF JAM)

Although LL Cool J's finest moment still remains his appearance on *The Muppet Show* (Kermit: "What's your new single called?" LL: "Phenomenon." All the Muppets: "Nana-na-na-na!"), this is a delicious slice of knowing slinkiness that comes over like a slow motion massage from your favourite wet dream. Even LL repeating *"Touch it why dontcha"* to the object of his affections doesn't ruin the cocktails-on-the-beach-with-mah-money-and-mah-laydeez vibe. In his own words: *"Paradise is very nice"*. ***(IW)***

APPLETON
Don't Worry (POLYDOR)

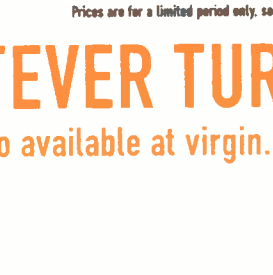
We have are they/aren't they Russian lesbians Tatu covering a Smiths song. We have Liberty X toying with their manufactured history in the video to the excellent 'Being Nobody', a collaboration with bootleg terrorist Richard X. Pop music has never been more subversive, spectacular and debatable. So why should anyone care about the lesser-talented members of an above-average pop band who married money? Particularly when 'Don't Worry' sounds like a mid-paced Robbie chugger, with Brian May on artistic direction. ***(TN)***

IDLEWILD
The Modern Way Of Letting Go (PARLOPHONE)

What will the songs written by the five-piece Idlewild sound like? This, hopefully. By rights, a bone-chewing rock pig with Lemmy's larynx should start howling after the garage-metal intro. Instead, of course, it's Roddy, tying himself up in philosophical knots that make even the most obscure emo lyrics feel like Big Grand Obvious Statements. Straying into trite gobbledegook (*"Losing isn't learning to be lost/It's learning to know when you're lost"*), thankfully the melody turbo-charges on magnificently without him. ***(IW)***

HEADMAN
It Rough (GOMMA)

'It Rough' first hit the shelves two years ago, but given the fact that it was precisely two years ahead of its time, this is far from a problem. *Au contraire*, in fact: a record-box staple of Playgroup's Trevor Jackson since its release, 'It Rough' has matured into a bona fide classic of Germanic glitterball disco-punk – five funksome minutes of dubby guitar death-rattles and infectious noir basslines masterful enough to send Radio 4 scurrying back to their copy of 'Sandinista!' to dig out more ideas. Viva Munich! ***(LP)***



NADA SURF
Hi-Speed Soul (HEAVENLY)

Do you miss Semisonic? Have you ever tuc Brunel University rugby shirt into a pair of l chinos? If so, then you'll get quite excited York's Nada Surf. They used to sound like don't worry, they've polished any edge to a curve over the years, and nowadays they c along like major-label era James, only a bit more grown-up and sensibly produced. Guitars squall, synths hover, clever things are said (probably) and *NME* loses interest at a ridiculously hi-speed. ***(TN)***

JOHNNY BOY
Johnny Boy Theme (BOOBYTRAP)

London duo Johnny Boy own one of Mick Jc guitars, and boast James Dean Bradfield be mixing desk. But if you're expecting indulge Libertines pub-rock shambles, think again. sounds like Phil Spector blowing baubles of Christmas tree with a shotgun, a whirl of lip soul fireworks set to a fanfare of DJ Shadow-style loops, creamed off with Bradders' grandiose production. A perfect Christmas single, then. Hindered only by the fact it's February. Bugger. ***(LP)***

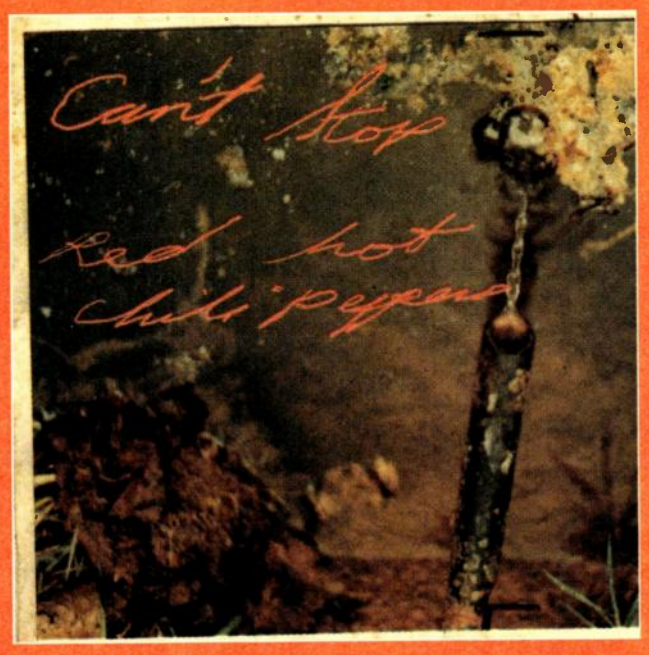
ANTIHERO
Stravinsky Gave Me Nightmares (INTEGRITY)

Interesting trivia fact: Antihero are the only indie band in living history to have been banned from playing in their hometown of Stratford-upon-Avon. Their crime? Judging by this over earnest slab of angular pop-punk that rattles along like the 21st century new wave revival is mere milliseconds away – someone from the Manics Preservation Society was in attendance and took offence. High on infectious nervous energy and blessed with speedfreak immediacy, but not quite the dawning of a new era. ***(IW)***

THE BANDITS
Once Upon A Time (CENTRO DEL BLANCO)

It's a pretty tough task The Bandits have set themselves, choosing to sound exactly like The Coral, when The Coral seem intent on blowing all competition out of the Mersey with cannonball on cannonball of skiffle-pop brilliance. But 'Once Upon A Time' is as hearty an example of the new Scouse wave that you'll find, a rum-soaked trawl round the disreputable dives of pirate fantasy, haunted by eerie backing vocals that wail like the tragic ghosts of hapless plank-walkers. ***(LP)***

SINGLES OF THE WEEK



Red Hot Chili Peppers
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CD Single Out Monday 10 February

JJ72
2 CDs £1.99 each Always And Forever

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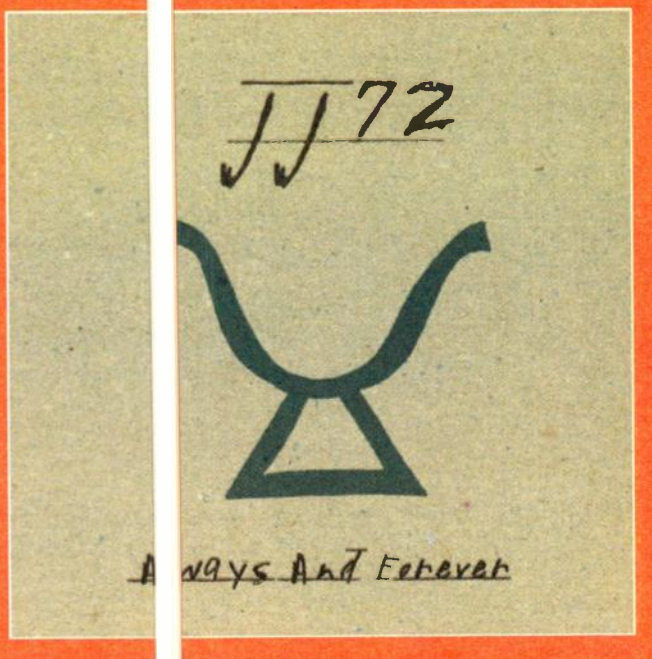
Single Out Monday 10 February



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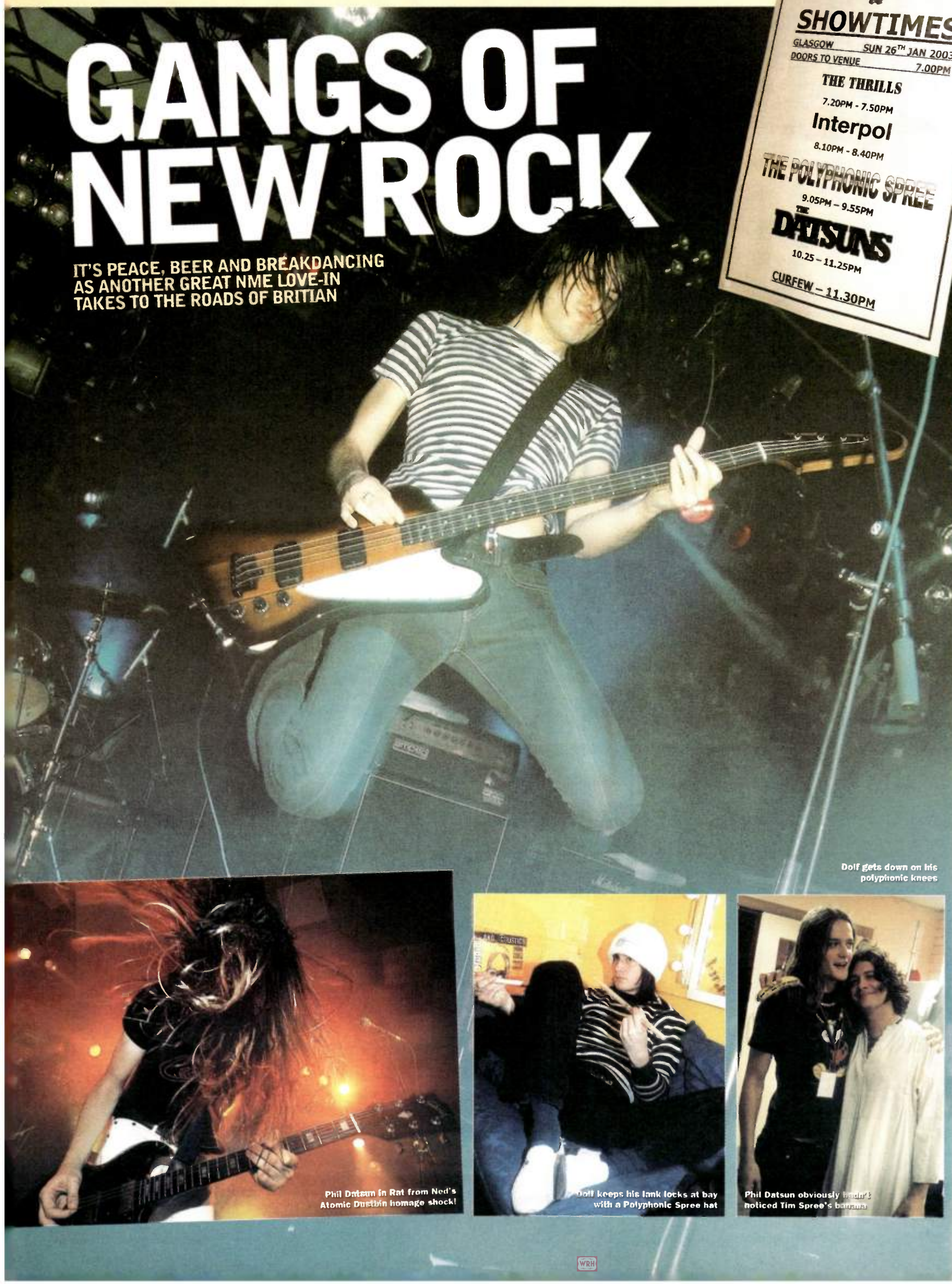
Edited by Pat Long

GANGS OF NEW ROCK

IT'S PEACE, BEER AND BREAKDANCING AS ANOTHER GREAT NME LOVE-IN TAKES TO THE ROADS OF BRITIAN



Dolf gets down on his polyphonic knees

Phil Datsun in Rat from Ned's Atomic Dustbin homage shock!

Dolf keeps his lank locks at bay with a Polyphonic Spree hat

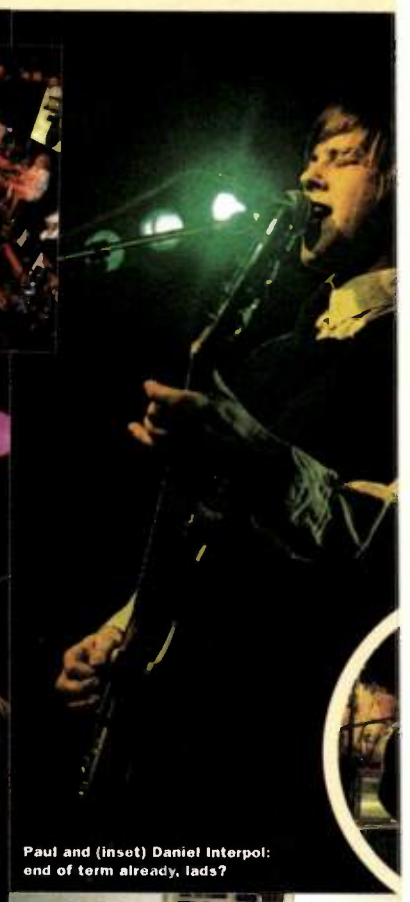
Phil Datsun obviously hadn't noticed Tim Spree's banana

NME AWARDS TOUR
Glasgow Barrowlands/ Newcastle Northumbria University/Birmingham Academy
January 26/27/28

Forget for a moment traditional rock mythology. Forget willing groupies, Lear Jets and impossibly exotic mind-bending drugs made from powdered rhino horn. In a corner of Glasgow Barrowlands, several berobed members of **THE POLYPHONIC SPREE**'s choir are skipping around and playing pat-a-cake with frontman Tim DeLaughter's three-year-old daughter, Stella. Elsewhere, Tim's prodigious two-year-old son Oscar is perched on **INTERPOL** drummer Sam Fogarino's lap, receiving an impromptu drum lesson. The Halls Of Rock Valhalla never seemed further away. Of course, behind the crèche-style atmos, once the nanny's tucked the kids up in their bunks on the non-smoking Spree bus, the real fun begins. The boozing, the power struggles, the backstage intrigues. And the really, *really* bad dancing...

"We're going into *amazing* debt on this tour," grins Tim DeLaughter good-naturedly. "We always do whenever we play. I

The Polyphonics indulge in some Spree love



Paul and (inset) Daniel Interpol: end of term already, lads?

Interpol: the *NME* Awards Tour's joyless division

Thrilling? Of course he is, it's Connor Deasey

The Thrills, aka The Swimming Pool Boys

think we're going to lose about $47,000 on this outing. I've got a family and three kids and everyone's saying, 'This is the worst idea you've ever had.' But I don't agree. I think that this is the *best* idea I've ever had."

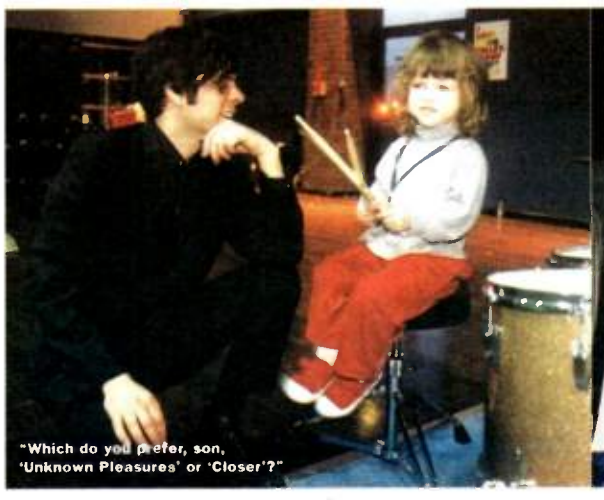
Glasgow concurs. Despite the small knot of fans who arrive in homemade Spree robes cannibalised from bedsheets, the crowd tonight is – spiritually at the very least – predominantly clad in beer-soaked denim and Deep Purple T-shirts. Still, the good-time Spree proceed to infect the garage-metal kids with their deliriously chirpy songs about sunshine, love and (probably) chocolate Easter eggs to the point where even the most hardened Glaswegian cynics are wandering around with faces like giant exclamation marks.

In the last ten days, **THE DATSUNS** have played in New Zealand, Australia, Japan, Ireland and at Wembley Arena, so they're understandably feeling a little weary. Although they gamely pull their best bent-back-splayed-leg rock shapes, there's a distinct impression that they've been ever-so-slightly upstaged by their non-secular support. A challenge for the rest of the tour has been thrown down: the Daz-white feelgood choir Vs the pillaging forces of rock darkness. Dolf's denim jacket even has a pentagram on the back. Shudder.

By day two in Newcastle, another schism is becoming apparent. Openers **THE THRILLS** are clean-limbed athletic types who make a point of swimming every day – all apart from keyboard player Kevin Horan who, somewhat ironically for a Beach Boys fan, hates water. They're also big practical jokers: last night in Glasgow they convinced their tour manager to dress up as a priest, much to Interpol's perplexity. Interpol themselves constantly look like they've emerged blinking into the sunlight from some Victorian opium den, cultivating bags under their eyes the same colour as their suits after a heavy night out in Glasgow with their friends from Mogwai. They also all wear their trousers a regulation inch above their shoes like the end of the school year as imagined by Lou Reed. But surely playing every night in a black suit gets a bit sticky?

"We should use the dry cleaners more often than we do, actually," reckons Interpol bassist Carlos. "But I actually don't like wearing suits, because I have my own sort of mix'n'match thing going on. In suits you're like confined and committed, but I like to mix up sweaters and shirts and ties."

This mix'n'match approach is not one that Interpol apply to their music. As Carlos out-Hooks Peter Hook by playing his bass at ankle level, they are stern of purpose, while their magisterial gloom-rock makes for a neat contrast with The Thrills' Motown-infected West Coast pop. "I'm glad we're playing after The Thrills," says Carlos. "They're so upbe... It's l... To... abou... thou... mon... danc... Spre... Durir... clam... leap... stag... ankl... jump... conc... shoe... He e... trous... New... the S... overl... Dats... The ... Dats... Aft... New... playe... Dolf'... lette... all fo... bond... appr... watc... the s... Birmi... The T... robe... song...



"Which do you prefer, son, 'Unknown Pleasures' or 'Closer'?"

"Ha ha! Look at this twat in a ... Daniel Thrills joins The Polyphonic Spree

and we're so miserable. a yin-yang thing."

nt The Datsuns are not) be upstaged again. Even Newcastle's massed beer- s put aside their lager and ood-naturedly to the his is the Kiwis' night. Supergyration' Phil s onto the speakers and n feet down onto the ithout either breaking his or missing a note. Dolf nto the crowd, looking ed as fans try to prise his ose and steal his shirt. rges looking dazed, his half off and shirt ripped. tle is properly sated. Even ohn's Ambulance girls are rd gossiping about which they'd most like to 'do'. re so far? Spree: 1, : 1.

a night spent dancing in a le indie club (the DJ he Datsuns, much to mbarrassment – see *NMEmail*), by day three ands have started to rming a mutual tion society and each others' sets from of the stage. Tonight in ham, Daniel Ryan from ls will even don a Spree join the choir for one aking sure to remove his shoes first, according to the band's oddball rules.

As the Midlands is the birthplace of metal (Sabbath, Priest, Robert Plant), The Datsuns obviously have a home advantage. But something satanic in the air has affected The Polyphonic Spree, too. Headbanging, and pogoing they race through their songs at near-light speed. Plus *NME* has never, *ever* seen a *Theremin player* crowdsurfing before. Astonishing.

It's The Thrills that really steal the night, though. At the aftershow party next door, people chit-chat and slowly get drunk until Daniel, a man who looks permanently stoned, even when he's not, decides to liven things up by breakdancing to Electric Six. A cheering crowd forms until it's like that disco scene in *Saturday Night Fever*. Performing handstands and spinning on his head with scant regard for any kind of dignity, the man's truly A Star.

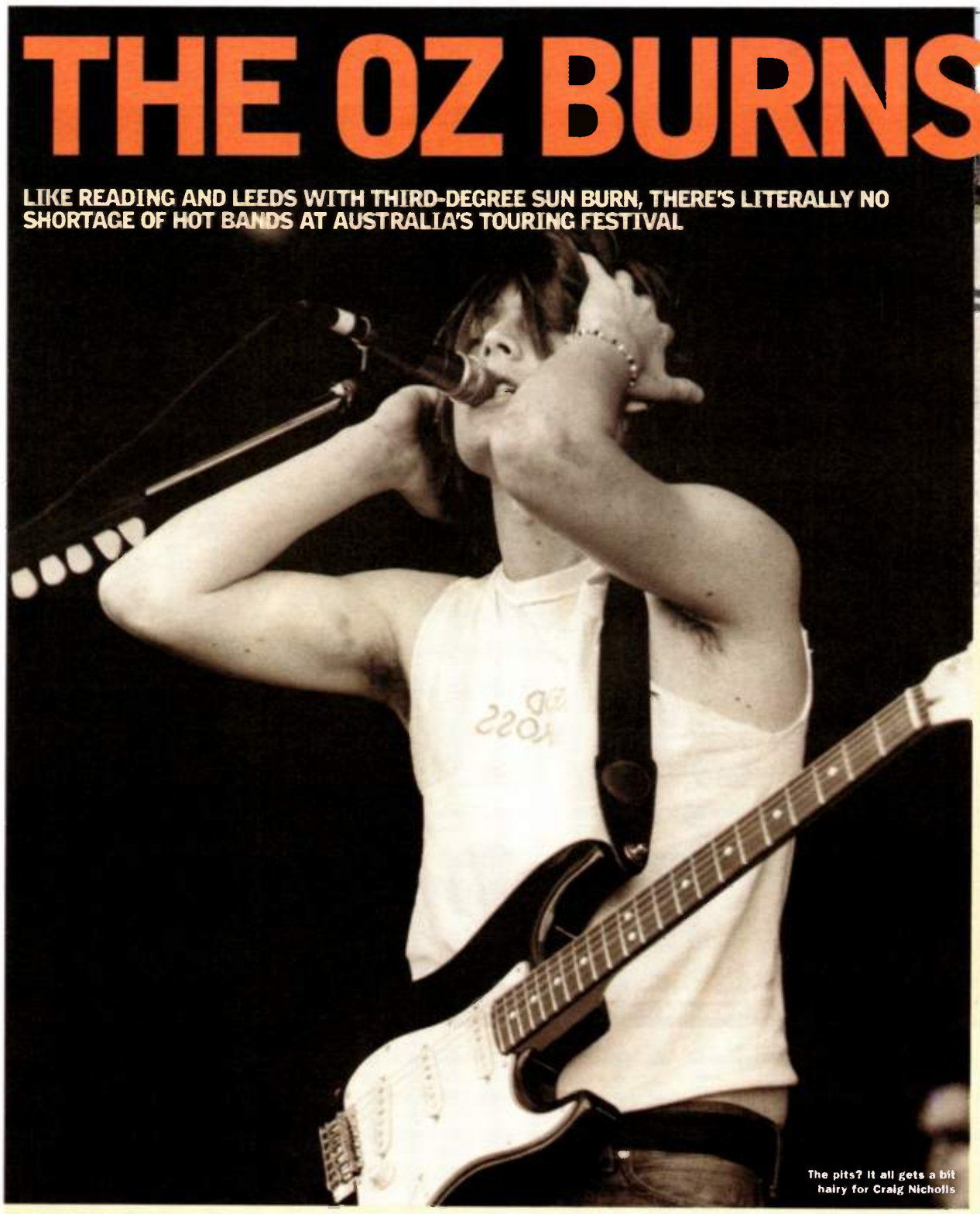
"Everyone on this tour's just been so great and welcoming and stuff," gushes Dolf. Despite the good-natured oneupmanship, everyone's getting on so well that *NME* officially declares this to be the Peace And Love tour. It's a family affair.

Pat Long

PHOTOGRAPHY: ANDY WILLSHER

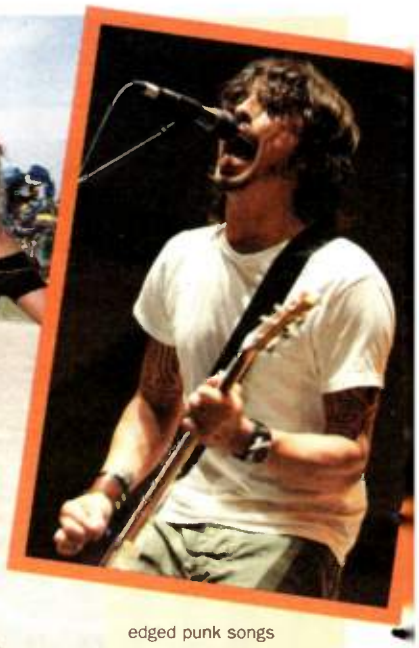
THE OZ BURNS!

LIKE READING AND LEEDS WITH THIRD-DEGREE SUN BURN, THERE'S LITERALLY NO SHORTAGE OF HOT BANDS AT AUSTRALIA'S TOURING FESTIVAL



The pits? It all gets a bit hairy for Craig Nicholls

Oh my god, it's Shampoo



BIG DAY OUT FESTIVAL
Brisbane Gold Coast Parklands
January 19

There's only one thing to do by 10pm at a festival if you're not already lying under a tree mashed, and that's to go for a ride on a Vespa. If your name's Dave Grohl and you're onstage in front of 45,000 people, it's even more fun. "I love scooters!" he hoots, as the rest of the **FOO FIGHTERS** complete a mammoth 'Stacked Actors'. "But if you're gonna scooter, don't say I told you to do it!"

Welcome to the 11th Big Day Out – Australasia's annual travelling, scooter-powered sonic circus. Across the field from the main arena, the nude karaoke competition is getting into gear, while a sign advertising 'Aussie Greg's pie and piss sculling competition' is probably best left uninvestigated. In fact, there are really only two problems here. The first is the oppressive heat that comes with holding a midsummer festival on the coast of Queensland. It's well past 30°C, which would probably be more bearable if someone had told the organisers that there's supposed to be a new rock revolution going on. So bands like Jet and The Kills are out, while Queens Of The Stone Age, Foo Fighters and Jane's Addiction are in. Not new, not revolutionary, just rock.

Jesus. Nick Oliveri's been on the mescal again. Possibly

It's up to crazed Aussie Hammond popsmiths **ROCKET SCIENCE** – the bastard love-children of Hot Hot Heat and The Datsuns – to open proceedings in the Big Top at noon, while over on the main stage, the **DEFTONES**' hefty front man Chino Moreno isn't faring any better. "It's fucking hot," he puffs after an apt 'My Own Summer (Shove It)'. "'FUCKING HOT'!"

By mid-afternoon, **THE MUSIC** are freewheeling their spun-out psych in the Big Top with Robert Harvey pulling off the kind of moves the Kama Sutra could only dream of. But that's nothing compared to what **THE VINES**' Craig Nicholls is attempting in the main arena, careering backwards across the stage and smacking his head on the drum riser during 'Autumn Shade'. "I love you soo much Paattriiiick!" squeals one convulsing adolescent. "Haamiish! Take it off!" pleads another. Fun-sized Craig beats his drummer to it during a laborious 'Highly Evolved', though, and spends most of the set shirtless. With tracks like 'Fuck The World' and the stoned beauty of 'Mary Jane', the band still look primed for major success. But sadly, with an underwhelming 'Drown The Baptists' and a bad case of main stage vertigo, for the most part The Vines are the Pete Doherty's pants of today's bill.

Instead, it's up to **QUEENS OF THE STONE AGE** to do what they do best and bring the rock. 'You Think I Ain't Worth A Dollar, But I Feel Like A Millionaire', 'Feel Good Hit Of The Summer' and 'No One Knows' are relentless, and even Mark Lanegan's tortured American gothic hits the spot.

By the time **PJ HARVEY** appears, the crowd are primed for the new, hard-edged punk songs she unveiled at Auckland's Big Day Out. Instead, we're offered a fantastic greatest hits package, including '50ft Queenie' and 'Good Fortune'. It's another welcome shot of the dark stuff and the best set of the day.

Polly Harvey: insert your own 'phew, what a scorcher!' type comments here

That's until **JANE'S ADDICTION**'s Perry Farrell crawls across the second main stage in tight white pants and a feathered top hat, looking not unlike Gollum dressed as Freddie Mercury. For the next 45 minutes we're treated to the most exciting show we've seen in ages – not just because of the woman in a red fur bikini slow-dancing in a metal sphere above the stage, but because songs like 'Stop', 'Ocean Size' and a blissfully breezy 'Jane Says' still sound as vital as they did a decade ago. We're speechless.

There's no such silence over in the techno tent for **KRAFTWERK**: four Germans on four podiums with four laptops, playing solitaire for all we know. Behind them, projections animate 'Tour De France' (*"Tour de France! Tour de France!"*), while 'The Robots' still sounds like something from the year 2779.

And so it is that sometime during the Foo Fighters' set when Dave Grohl announces his voice is "fucked", *NME* concludes that – with a string of tired performances and the entire showground looking like it's about to collapse from collective heat exhaustion – everything hasn't quite gone according to plan at the Big Day Out today. But no matter: when you're dealing with performers, freaks and animals you've got to expect these things. Tomorrow, after all, there's another town, another crowd. That's just the way the circus goes.

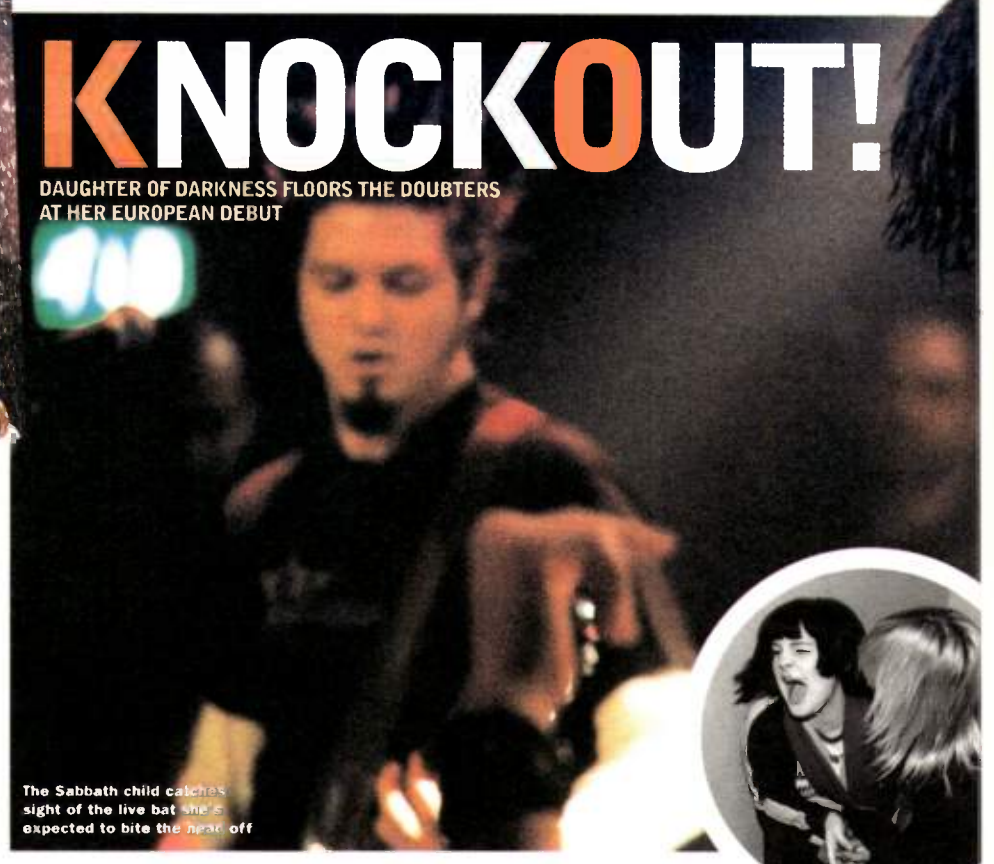
Alicia Brodersen

PHOTOGRAPHY: IAN JENNINGS

KNOCKOUT!

DAUGHTER OF DARKNESS FLOORS THE DOUBTERS AT HER EUROPEAN DEBUT

I get sweat: Kelly must've been nervous during her European debut



The Sabbath child catches sight of the live bat she's expected to bite the head off

daughter of darkness indulges in some backstage tomfoolery with her Powerpack

KELLY OSBOURNE
Amsterdam Melkweg
January 28

Like any true daughter of darkness, Kelly Osbourne stalks onstage clad entirely in black, save for the trademark flashes of neon pink on her jacket and in her hair. Not that tonight is going to be a dour affair, mind: the most famous teenager in the world opens this cosy show by careering straight into the pounding flash trash of 'Disconnected' and, despite her relative lack of live experience, she's obviously already got a few rock'n'roll tricks up her diminutive pop-punk sleeve. Like pouring a bottle of water over her head and inadvertently creating a wet T-shirt contest with only one competitor.

Kelly's band, Powerpack, are far from just superfluous session musos, even if they're backing such a mall-dwelling whirling dervish. In fact, their credentials are rather impressive – guitarist Josh Paul was nicked from Cali thrash-punkers Suicidal Tendencies and is thus well-qualified to help out with 'On The Run''s stadium punk Foos feel, adding an unrelenting chug which owes more than a little to The Offspring.

'Too Much Of You', a jolty ska-lite number, could be a charming little love song, but this lady has more important issues to tackle. "This one's about masturbation!" she squeals, with a series of hand gestures that need no explanation. On 'Papa Don't Preach', meanwhile, Kelly takes the opportunity to flaunt her voice, switching from a purr to a growl in the space of a drumbeat.

Sure, Ms Osbourne may be just another reality TV-created pop idol, but she's got more personality in her little finger than Gareth or Will. She could even give Karen O a run for her money in the fishnet-clad screwy vixen stakes. Because rock's in Kelly's blood and she'll be damned if anyone tries to stop her having a good time.
Leonie Cooper

Bert McCracken: like a ferret on heat

THE USED
Manchester University Hop & Grape
January 27
Kelly's fella does red-blooded post-emo

Bless. Minutes after taking the stage, The Used's singer Bert McCracken encourages each and every member of the audience to shout their first name so "we can all be best friends". Later on he observes "there's a lot of love in this room" after inciting a brutal 'hug pit'. At times, tonight is more like a badly scripted group therapy session than a gig. But for now, these almost cringeworthy between-song witterings can be forgiven. Because when The Used stick to what they're good at and bring the noise, they're simply devastating.

Hailing from the Mormon cesspit of Orem, Utah, their sugar-coated and sappy metal has already seen them lay waste to over half a million eardrums Stateside with their imaginatively-titled debut album 'The Used'. Now it's the UK's turn.

McCracken – currently stepping out with the world's favourite super-bitch Kelly Osbourne – cuts an imposing figure onstage, bounding around like a ferret on heat while screaming through melodically tinged slabs of audio bile built around gargantuan riffs, like the on-message gravity of 'Bulimic'.

With emo often derided as post-hardcore's poor relation – tear-stained music without an edge – The Used are refreshing in their approach. They're sensitive guys who are red-blooded enough to appreciate ear-searing power chords. They also prove that from now on mediocrity is not an option.
Rick Martin

CALLA
New York Mercury Lounge
January 29
Shadowy broodings from the dark side of Gotham

Tonight's party for the release of moody Brooklynite trio Calla's 'Televise' LP is a testament to the diversity of the New York rock scene. That Calla's sleepy, mournful broodings can be so successfully juxtaposed with the marvellous ultra-awake quirk-pop of The Rogers Sisters – and the venue can be cheek to jowl for both acts – is firm proof that the taste of the masses is far broader than often assumed.

The crowd stands transfixed through one epic soundscape after another, swaying ever so slightly like grass in a breeze. Taking the concentrated complexity of math-rock as their starting point, Calla layer on haunting melodies and aching lyrics – twisting Nick Cave-like gothic ghost stories around tortured pop hooks that aren't a million miles away from 'The Bends'-era Radiohead.

Songs like 'Strangler' and 'Monument' turn dark and funereal before exploding like fireworks, dazzling and shimmering on their way back down. There is something both sinister and inviting about Calla's

, like rooms in a horror film
e guileless victim feels
elled to enter.
set is too short, but singer
o Valle seems shocked that
e summoned back onstage
encore. He should get used
he buzzwords at the
nt may be punk-funk and
r) wave, but Calla are
g their own path. All they
o do is keep playing, and
things grow.
Long

LION DEAD
on Highbury Garage
ary 17
er-busting half-Aussie rop

Australians Million Dead
t of post-hardcore dwarf
realise the essential
that we're all likely to
ad from atom bombs or
gas (and/or plummeting
rs) at any second, so we
as well do the doolally-
t-me-I'm-mental thing and
the torpedoes. This is
stionably a good thing.
the singer spasms like
ctrocuted epileptic being
ne-gunned during an
quake. In fact the whole
shake and shimmy like
ny sacks full of panic-
n cats.
on Dead are dead clever,
olitical mad-monkey music-
rs who automatically incite
hors about spewing flames
ces whacked with
ers. You'll like them. They
lise in buttoned-down,
tightly controlled and viciously watchable musical violence. If their sphincters were more puckered they would prolapse. One day Frank will lose control and piss himself onstage.

They have song titles like 'Charlie And The Propaganda Myth Machine' and 'I Want To Get Shot At By An Israeli Gun Squad'. And spasming Frank screams a nice line in dead clever social-surrealist agit-prop hyperbabble.

On the downside, they are shit at talking to the crowd, they spend too damn long tuning up and have terrible, *terrible* hair. But these are flaws that can be beaten out of them. Go see them while they can still control their bladders.
Steven Wells

REVIEWED NEXT WEEK:

The first dispatches from the *NME* Awards Shows, with The Warlocks, Starsailor (pictured), Nas and The 22-20s!

PHOTOGRAPHY: DEAN CHALKLEY/PAT POPE

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30/04/03	NOTTINGHAM THE RESCUE ROOMS	£12 ADV • 0115 958 8484
01/05/03	MANCHESTER UNIVERSITY	£12 ADV • 0161 832 1111
02/05/03	GLASGOW G.U.U	£12 ADV • 08700 600 100

NEW ALBUM FEAST OF WIRE OUT FEB 10 ON CITY SLANG/LABELS UK

Metropolis Music, SJM Concerts and PCL by arrangement with The Agency present

THE SIGHTS

+ special guests
THE HISS

February

Mon	10	BRIGHTON FREEBUTT	01273 772 770
Tue	11	NOTTINGHAM THE SOCIAL	0115 912 9000
Wed	12	LONDON ASTORIA	020 7344 4040, 020 7287 0932, 020 7734 8932
Sat	15	CAMBRIDGE BOAT RACE	01223 508 533
Sun	16	YORK FIBBERS	01904 651 250
Mon	17	MANCHESTER THE ROADHOUSE	0161 832 1111
Tue	18	GLASGOW NICE 'N' SLEAZY	0870 0600 100
Wed	19	LEEDS ROCKET	0113 245 5570
Thu	20	WOLVERHAMPTON LITTLE CIVIC	01902 552 121
Sat	22	BRISTOL LOUISIANA	0870 44 44 400
Sun	23	LIVERPOOL UNIVERSITY	0151 256 5555
Mon	24	LONDON MONARCH	020 7287 0932, 020 7734 8932, 020 7344 4040

All tickets subject to booking fee
Buy online: www.gigsandtours.com

Metropolis Music, SJM Concerts and DF Concerts by arrangement with Helter Skelter present

this sleepy Jackson

Plus guests BEATGLIDER (London)
HOPE OF THE STATES (Bristol)

February

Mon	10	LOND SOLD OUT fly	NME Bring It On Show
		Tickets £6 adv. 020 7287 0932, 020 7734 8932, 020 7344 4040	
Thu	13	GLASGOW King Tuts	
		Tickets £5 adv. 0870 0600 100	
Fri	14	MANCHESTER Night and Day Cafe	
		Tickets £5 adv. 0161 832 1111	
Sat	15	BRISTOL Louisiana	NME Bring It On Show
		Tickets £5 adv. 0117 928 9008	

Tickets subject to booking fee. Buy online: www.gigsandtours.com
Debut mini-album 'The Sleepy Jackson' released Feb 24
www.thesleepyjackson.com

BRING IT ON!

Metropolis Music, DF Concerts and MCD by arrangement with Helter Skelter present

george

PLUS GUESTS

APRIL

SAT	05	GLASGOW KING TUTS	TICKETS £6.00 FROM: 0870 169 0100
SUN	06	DUBLIN VILLAGE	TICKETS €15.00 FROM: 1 890 925 100
THU	10	LONDON SHEPHERDS BUSH EMPIRE	TICKETS £12.50 FROM: 0870 771 2000, 020 7287 0932, 020 7734 8932, 020 7344 4040

ALL TICKETS SUBJECT TO BOOKING FEE. BUY ONLINE: WWW.GIGSANDTOURS.COM
DEBUT ALBUM 'POLYSERENA' RELEASED APRIL 7TH THROUGH DOUBLETHINK RECORDS
www.george.net.au

Metropolis Music, SJM Concerts and PCL
by arrangement with Primary Talent International present

Ladytron

PLUS GUESTS

MARCH 2003

Saturday 15	PORTSMOUTH Wedgewood Rooms	0239 286 3911
Monday 17	LEEDS Metropolitan University	0113 244 4660
Tuesday 18	OXFORD Brookes University	0115 912 9000
Thursday 20	LONDON Electric Ballroom	0207 734 8932 - 0207 403 3331
Friday 21	BIRMINGHAM Academy	0870 771 2000
Saturday 22	BRISTOL Anson Rooms	0870 44 44 400
Monday 24	SHEFFIELD Leadmill	0845 300 4050
Tuesday 25	MANCHESTER MDH	0161 832 1111
Wednesday 26	BRIGHTON Concorde 2	01273 772 770
Friday 28	ABERDEEN Lemon Tree	0870 060 0100
Saturday 29	GLASGOW QMU	0870 060 0100

Tickets: £10.00 adv.
except London: £12.00 adv.
(subject to booking fee)
Buy on-line: www.gigsandtours.com

Metropolis Music, DF Concerts and SJM Concerts by arrangement with Helter Skelter present

Teenage Fanclub

plus guests
EUGENE KELLY & VERA CRUISE

PLEASE NOTE CHANGE OF DATES, ORIGINAL TICKETS REMAIN VALID

FEBRUARY

SUN	02	MIDDLESBROUGH TOWN HALL	01642 358 087
MON	03	MANCHESTER UNIVERSITY	0161 832 1111
TUE	04	LIVERPOOL STANLEY THEATRE	0151 256 5555
WED	05	STOKE SUGARMILL	0115 912 9000
THU	06	LEEDS METROPOLITAN UNIVERSITY	0113 244 4600
SAT	08	SHEFFIELD LEADMILL	0845 300 4050
SUN	09	NORTHAMPTON ROADMENDERS	01604 604 603
MON	10	NORWICH WATERFRONT	02392 863 911
TUE	11	CAMBRIDGE JUNCTION	01223 511 511
THU	13	BIRMINGHAM ACADEMY 2	0115 912 9000
FRI	14	BRISTOL ANSON ROOMS	0870 44 44 400
SUN	16	PORTSMOUTH WEDGWOOD ROOMS	02392 863 911
MON	17	OXFORD BROOKES UNIVERSITY	0115 912 9000
TUE	18	LONDON ASTORIA SOLD OUT	
		EXTRA DATE ADDED DUE TO DEMAND	
WED	19	LONDON ASTORIA	020 7287 0932, 020 7734 8932, 020 7344 4040
FRI	21	GLASGOW BARROWLAND	0870 169 0100
SUN	23	EDINBURGH LIQUID ROOM	0870 169 0100
MON	24	ABERDEEN LEMON TREE	0870 169 0100

All tickets subject to booking fee. Buy online: www.gigsandtours.com
All tickets £10 except Portsmouth £10.50 and Scotland / London £12

'Four thousand seven hundred and sixty six seconds: a short cut to Teenage Fanclub' released 27th Jan

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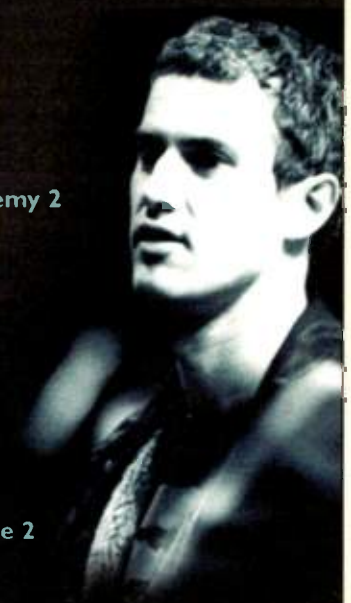
Metropolis Music, SJM Concerts and DF Concerts by arrangement with The Agency present

MULL HISTORICAL SOCIETY

Plus special guests
THE ZUTONS



Wednesday 26 March
NEWCASTLE
Uni of Northumbria
0191 261 2606

Thursday 27 March
BIRMINGHAM Academy 2
0870 771 2000

Saturday 29 March
SHEFFIELD Leadmill
0845 300 4050

Sunday 30 March
LIVERPOOL
Stanley Theatre
0151 256 5555

Monday 31 March
BRISTOL Fleece
0870 4444 400

Tuesday 01 April
BRIGHTON Concorde 2
01273 709 709

Thursday 03 April
LONDON
Shepherds Bush Empire
0870 771 2000, 020 7287 0932, 020 7734 8932
020 7403 3331, 020 7344 4040

Friday 04 April
MANCHESTER University
0870 771 2000

Saturday 05 April
GLASGOW Barrowlands
0870 169 0100

Tickets: £9 adv. except London: £11adv. / Glasgow: £10 adv.
Tickets subject to booking Fee
Buy on-line: www.gigsandtours.com

New single 'The Final Arrears' released on Blanco / Warners February 17
The Second album 'Us' released on Blanco / Warners March 3
www.mullhistoricalsociety.com

Exclusive live announcements and priority booking www.gigsandtours.com · wembleyTV.com - A New Live Music Experience

Metropolis Music presents

The White Stripes

Monday 7th April
Wolverhampton Civic Hall
01902 552 121

Tuesday 8th April
Manchester Apollo
0870 401 8000, 0161 832 1111

Thursday 10th A ril
Glasgow Academy
0870 0600 100

Friday 11th April
London B ixton Academy
0870 771 2000, 020 7287 0932, 0 7734 8932, 020 7403 3331, 020 7344 4040

Tickets: £15.00 adv. except Lond £17.50 adv.
All tickets subject to booking fe uy on-line: www.gigsandtours.com

ELEPHANT released April 7th

A Metropolis Music, SJM Concerts & PCL presentation by arrangement with The Agency

WWW.WHITESTRIPES.COM
WWW.XLRECORDINGS.COM

METROPOLIS MUSIC, SJM CONCERTS, CLEARCHANNEL ENTERTAINMENTS & CPL BY ARRANGEMENT WITH GAA PRESENTS

FEEDER

PLUS **SERAFIN** (FEB 11 TO FEB 26 PLUS MARCH 7 & 8)
WITH **VERY SPECIAL GUESTS** (FEB 27 TO MAR 12 EXCEPT 8 MARCH)
AND **INME** (MARCH 8 ONLY)

TUESDAY 11 FEBRUARY
NORWICH UEA

WEDNESDAY 12 FEBRUARY
SOUTHAMPTON GUILDHALL

THURSDAY 13 FEBRUARY
BRIGHTON DOME

SATURDAY 15 FEBRUARY
IPSWICH REGEN

SUNDAY 16 FEBRUARY
OXFORD
BROOKES UNIVERSITY

TUESDAY 18 FEBRUARY
CAMBRIDGE
CORN EXCHANGE

WEDNESDAY 19 FEBRUARY
NOTTINGHAM ROCK CITY

FRIDAY 21 FEBRUARY
MANCHESTER APOLLO

SATURDAY 22 FEBRUARY
GLASGOW BARR

NDA FE ARY
BER USI

ES Y UARY
CASTLE UNIVERSITY
OF NORTHUMBRIA

WEDNESDAY 26 FEBRUARY
LEEDS UNIVERSITY

THURSDAY 27 FEBRUARY
LIVERPOOL ROYAL COURT

SATURDAY 1 MARCH
NEWPORT CENTR

SUNDAY 2 MARCH
BIR NGHAM A DEMY

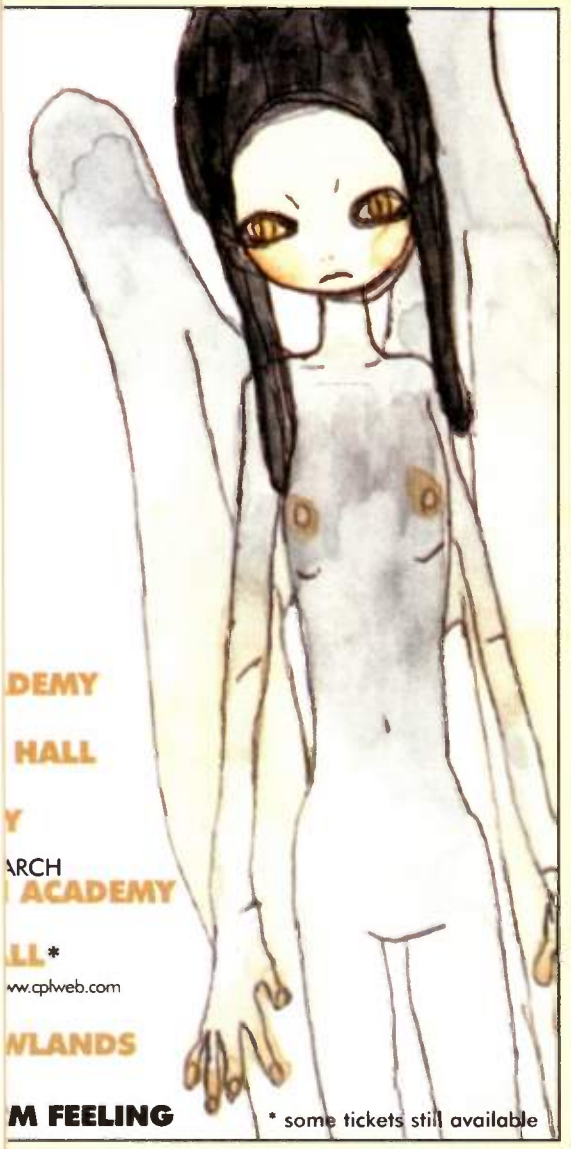
M 4 MARCH
BR TOL COLSTO HALL

WE ESDAY 5 MARCH
EXETER UNIVERS Y

FRIDAY 7 & SATURDAY 8 ARCH
LONDON BRIXTO ACADEMY

TUESDAY 11 MARCH
DUNDEE CAIRD H LL*
0870 220 1116 & 0141 339 8383 ww.cplweb.com

WEDNESDAY 12 MARCH
GLASGOW BARR WLANDS



NEW ALBUM **COMFORT IN SOUND** OUT NOW INCLUDING THE HIT SINGLE **JUST THE WAY** M FEELING

* some tickets still available

SOLD OUT

Exclusive live announcements and priority booking www.gigsandtours.com · wembleyT com - A New Live Music Experience

SJM Concerts presents

SJM Concerts & Regular Music by arrangement with ITB presents

ELECTRIC SIX

Sunday 04 May
DUBLIN THE VILLAGE 1890 925 100
Monday 05 May
BELFAST EMPIRE MUSIC HALL 02890 249 276
Tuesday 06 May
EDINBURGH LIQUID ROOMS 0870 903 3444
Wednesday 07 May
GLASGOW QMU 0870 903 3444
Thursday 08 May
LEEDS METROPOLITAN UNI 0113 244 4600
Saturday 10 May
MANCHESTER ACADEMY 0161 832 1111
Sunday 11 May
BIRMINGHAM ACADEMY BA2 0870 771 2000
Monday 12 May
CAMBRIDGE JUNCTION 01223 511 511
Wednesday 14 May
PORTSMOUTH PYRAMID CENTRE 023 9235 8608
Thursday 15 May
LONDON ASTORIA 020 7734 8932, 020 7403 3331

Tickets £10adv / London £12adv. / Dublin & Belfast 16 Euros
(subject to booking fee)
24hr cc hotline 0871 2200 260 or online @ www.gigsandtours.com
Single 'Danger! High Voltage' on XL Recordings out now www.electricsix.com

SJM Concerts present

ECHOBOY

FEBRUARY — PLUS GUESTS appliance (EXCEPT LONDON!)

SAT	15	STOCKTON GEORGIAN	01642 674 115
SUN	16	EDINBURGH BONGO CLUB	0131 558 7604
TUE	18	NORTHAMPTON SOUNDHAUS	01604 250 898
WED	19	SOUTHAMPTON JOINERS	023 8022 5612
FRI	21	COVENTRY WOOLFE	02476 683 383
SAT	22	NOTTINGHAM RESCUE ROOMS	0115 958 8484
SUN	23	MANCHESTER ROADHOUSE	0161 832 1111
MON	24	CARDIFF BARFLY	0870 907 0999
TUE	25	BRISTOL LOUISIANA	0117 929 9008
THU	27	LONDON 100 CLUB	020 7734 8932
FRI	28	BRIGHTON FREEBUTT	01273 772 770

Tickets £8adv. except London £7adv. (subject to booking fee)
24 Hour Credit Card Hotline 0871 2200 260 or buy online www.gigsandtours.com
Album GRAFFITI released 24/2/03. To hear tunesigns from the new album and see a clip of the new video go to www.echoboy.com

SJM Concerts & Clear Channel Entertainment & CPL by arrangement with ITB present

INME

Wednesday 9th April
GLASGOW QMU
0870 220 1116

Thursday 10th April
MANCHESTER ACADEMY
0161 832 1111

Saturday 12th April
LONDON ASTORIA
020 7434 0044 / 020 7734 8932

Tickets £9adv. Except London £10.50adv (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
Forthcoming Single 'Rapture' out April. New album 'Overgrown Eden' out now

www.inmeonline.com — www.music-for-nations.co.uk

SJM Concerts by arrangement with Helter Skelter present

Mint Royale

Wednesday 2nd April
Bristol Fleece & Firkin
0117 929 9008
Thursday 3rd April
Manchester Band On The Wall
0161 832 1111
Friday 4th April
Glasgow King Tut's
0870 169 0100
Monday 7th April
London Cargo
020 7403 3331, 020 7734 8932

Tickets £7.50adv. except London £8.50av.
(subject to booking fee)
24hr cc hotline: 0871 2200 260 or
buy online: www.gigsandtours.com
New single "Blue Song" out now

SJM Concerts by arrangement with ITB present

DirtyVegas

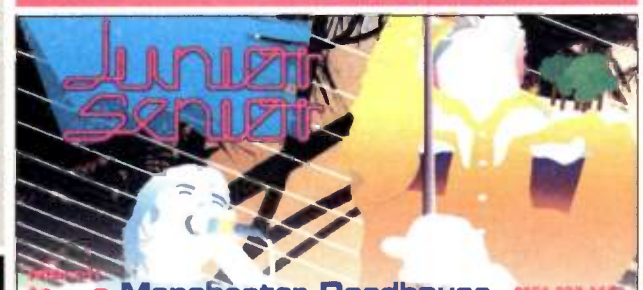
Friday 7th March
Bristol Academy
0870 771 2000
Saturday 8th March
Liverpool Cream Nation
0151 256 5555
Sunday 9th March
Leeds Rocket
0113 245 5570
Tuesday 11th March
Glasgow The Arches
0870 169 0100
Wednesday 12th March
Manchester University
0161 832 1111
Thursday 13th March
London Mean Fiddler
020 7403 3331, 020 7734 8932

24hr cc hotline: 0871 2200 260 or
online: www.gigsandtours.com
New single 'Simple Things' out March 10th
www.dirtyvegas.com

SJM Concerts by arrangement with ITB present

the Donnas

Wednesday 26th March
LONDON SCALA
020 7734 8932 / 020 7403 3331



Mon 3 **Manchester Roadhouse** 0161 832 1111
Tues 4 **London Cargo** 020 7734 8932, 020 7403 3331
Tickets £6adv. London £7adv (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
SJM Concerts by arrangement with the Agency present

SJM Concerts by arrangement The Agency present

Dropkick Murphys

FRIDAY 18TH APRIL
LONDON ASTORIA
020 7734 0044 / 020 7734 8932
Tickets £12.50adv (subject to booking fee)
24hr cc hotline 0871 2200 260 or online @ www.gigsandtours.com

SJM Concerts by arrangement with ITB present

THE RAVEONETTES

plus special guests
nylon nylon

FEBRUARY			
WEDNESDAY	5TH	NEWCASTLE, UNIVERSITY	0191 233 0444
THURSDAY	6TH	LONDON, ASTORIA NINE BRATS with Soundtrack of our lives	0191 233 0444
SATURDAY	8TH	LEEDS, UNIVERSITY BRIGHTON BEACH	0113 245 5570
SUNDAY	9TH	NORTHAMPTON, SOUNDHAUS	01604 250 898
MONDAY	10TH	NORWICH, ARTS CENTRE	01603 660 352
TUESDAY	11TH	MANCHESTER, ROADHOUSE	0161 832 1111
THURSDAY	13TH	NOTTINGHAM, ROCK CITY	0115 958 8484
FRIDAY	14TH	LONDON, 100 CLUB	020 7403 3331 / 020 7734 8932
SATURDAY	15TH	CARDIFF, BARFLY	0870 907 0999
SUNDAY	16TH	BRIGHTON, FREEBUTT	01273 772770

All Tickets (subject to booking fee) 24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
Attack of the Ghost Riders LIMITED EDITION 1000 ONLY 7" AND COMPACT DISC AVAILABLE NOW www.theraveonettes.com

SJM Concerts present

the WALLFLOWERS

SUNDAY 23 FEBRUARY
LONDON SHEPHERDS BUSH EMPIRE
0870 771 2000, 020 7403 3331, 020 7734 8932
Tickets £13.50 adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
The new album 'Red Letter Days' out now www.wallflowers.com

SJM Concerts, Metropolis Music by arrangement with Helter Skelter present

hellisforheroes

plus special guests
VIOLENT DELIGHT
instruction.

FEBRUARY 2003

mon	10	**london astoria** (support to Saves The Day)	020 7403 3331
wed	12	**birmingham academy 2**	0870 771 2000
thu	13	**glasgow qmu** DF Concerts	0870 169 0100
fri	14	**sheffield leadmill** please note change of venue due to public demand. original tkts still valid	0845 300 4050
sun	16	**manchester university mdh** please note change of venue due to public demand. original tkts still valid	0161 832 1111
mon	17	**exeter university lemon grove**	01392 425 309
wed	19	**northampton roadmenders**	01604 604 222
thu	20	**portsmouth wedgewood rooms**	023 9286 3911
sat	22	**brighton concorde 2**	01273 772 770
mon	24	**norwich waterfront**	01603 508 050
tue	25	**leicester charlotte**	01162 553 956
wed	26	**bristol station**	0870 444 4400

Tickets £8adv. Except London £12.60adv (subject to booking fee)
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
New Single 'You Drove Me To It' out now
Debut album 'The Neon Handshake' out 3rd February on EMI
www.hellisforheroes.net

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

NME AWARDS TOUR 2003

THE NEW ROCK REVOLUTION

THE DATSUNS

The Polyphonic Spree

Interpol

THE THRILLS

JANUARY 2003

DF CONCERTS PRESENT

Su SOLD OUT 6th
GLASGOW BARROWLANDS

Mo SOLD OUT 7th
NEWCASTLE NORTHUMBRIA UNIVERSITY

Tu SOLD OUT 8th
BIRMINGHAM ACADEMY

Th SOLD OUT 30th
SHEFFIELD UNIVERSITY

Fri SOLD OUT st
LIVERPOOL UNIVERSITY

FEBRUARY 2003

Sa SOLD OUT 1st
MANCHES TER ACADEMY

M SOLD OUT 3rd
LEEDS METRO OLITAN UNIVERSITY

Tu SOLD OUT 4th
NOTTINGH AM ROCK CITY

Wed SOLD OUT 5th
NOR VICH UEA

F SOLD OUT th
PORTSM UTH PYRAMID

Sa SOLD OUT 8th
CARDIF UNIVERSITY

METRO JS MUSIC PRESENT

Su SOLD OUT th
LOND N ASTORIA

For tickets call 0870 1663 663 or go online @ www.nme ickets.com

Tickets £12.50adv / £13.50adv London (subject to booking fee) Each ticket includes a 50p charitable donation SCOPE (Registered charity 208231)
24hr cc hotline 0871 2200 260 buy online www.gigsandtours.com
An SJM Concerts presentation

SCOPE

NME.COM

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Virgin mobile

SJM Concerts by arrangement with The Agency present

turin brakes

PLUS GUESTS
I AM KLOOT

FEBRUARY 2003
22 Cardiff University 029 2078 1458 DF concerts
24 Aberdeen Music Hall 0870 169 0100 DF concerts
25 Glasgow Barrowlands 0870 169 0100
26 Newcastle University 0191 261 2606
28 Manchester Academy 0161 832 1111
MARCH 2003
01 Liverpool University 0151 256 5555
02 Lancaster Sugar House 0161 832 1111
04 Birmingham Academy 0870 771 2000
05 Leeds University 0113 244 4600
06 Sheffield Octagon 0114 222 8777
07 Leicester De-Montfort Uni 0115 912 9000
09 Nottingham Rock City 0115 941 2544
10 Norwich UEA 01603 508 050
11 Brighton Dome 01273 709 709
12 Cambridge Corn Exchange 01223 357 851
14 Folkestone Leas Cliff Hall 01303 253 193
15 Portsmouth Pyramids 023 9235 8608
16 Bristol Academy 0870 771 2000
17 Exeter Uni Lemon Grove 01392 425 309
19 Oxford Brookes Uni 01865 484 750
20 Brixton SOLD OUT demy
EXTRA DATE ADDED DUE TO PUBLIC DEMAND
21 Brixton Academy 0870 771 2000 / 0207 403 3331

Tickets £13.50adv. except London £14adv. (subject to booking fee)
24 hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
New Album "ETHER SONG" out 03.03.03
New Single "PAIN KILLER" out 17.02.03
www.turinbrakes.com

SJM Concerts by arrangement with 13 Artists present

ATHLETE

FEBRUARY
27 PORTSMOUTH WEDGEWOOD 023 9286 3911
28 OXFORD ZODIAC 01865 420 042
MARCH
1 SHEFFIELD LEADMILL 0845 300 4050
2 COVENTRY COLLOSEUM 024 7655 4473
4 COLCHESTER ARTS CENTRE 0120 650 0900
5 READING UNIVERSITY 0118 986 0222
6 BRISTOL FLEECE 0117 929 9008
7 CARDIFF BARFLY 0870 907 0999
8 LIVERPOOL UNIVERSITY 0151 256 5555
10 LEICESTER CHARLOTTE 01162 553 956
11 STOKE SUGARMILL 01782 206 000
12 NOTTINGHAM RESCUE ROOMS 0115 941 2544
13 LEEDS COCKPIT 0113 245 5570
14 HULL ADELPHI 01482 348 216
15 ABERDEEN LAVA 01224 648 000
16 GLASGOW KING TUTS 0141 221 5279
18 EDINBURGH VENUE 0131 226 7010
19 HARTLEPOOL STUDIO 0142 942 4440
20 MANCHESTER UNIVERSITY 0161 832 1111
21 STOCKTON GEORGIAN THEATRE 01642 674 115
22 BIRMINGHAM ACADEMY 2 0870 771 2000
24 NORWICH ARTS CENTRE 01603 660 352
25 CAMBRIDGE BOAT RACE 01223 508 533
26 NORTHAMPTON SOUNDHAUS 01604 250 898
27 BRIGHTON CONCORDE 01273 772 770
28 LO[illegible]ULU
APRIL
EXTRA DATE JUST ADDED
30 LONDON ASTORIA 020 7403 3331/ 020 7734 8932

Tickets £7adv. / Lond £9.50adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260
or buy online: www.gigsandtours.com

SJM Concerts by arrangement with ITB present

aqualung

APRIL 2003
wednesday 2nd
SHEFFIELD LEADMILL 0845 300 4050
thursday 3rd
LEEDS MET UNIVERSITY 0113 244 4600
saturday 5th
MANCHESTER UNIVERSITY 0161 832 1111
sunday 6th
DUBLIN VICAR STREET 1890 925 150
monday 7th
BELFAST WATERFRONT 023 9033 4455
tuesday 8th
LIVERPOOL UNIVERSITY 0151 256 5555
thursday 10th
NOTTINGHAM RESCUE ROOMS 0115 958 8484
friday 11th
LONDON SHEPHERDS BUSH EMPIRE 0870 771 2000, 020 7403 3331
saturday 12th
BRIGHTON GARDNER ARTS CENTRE 0871 2200 260
sunday 13th
CAMBRIDGE JUNCTION 01223 511 511
tuesday 15th
NEWCASTLE NORTHUMBRIA UNI 0191 261 2606
wednesday 16th
EDINBURGH LIQUID ROOMS 0870 903 3444
thusday 17th
GLASGOW QMU 0870 169 0100
friday 18th
WOLVERHAMPTON WULFRUN HALL 01902 552 121

Tickets £9.50adv. except London £12.50adv. (subject to booking fee)
24hr cc hotline 0871 2200 260 or online www.gigsandtours.com
new single "If I fall" ep released April 14 www.aqualung.net

A ClearChannel presentation in association with Helter Skelter

REEF

PLUS SPECIAL GUESTS

Fri 7th / Sat 8th March
Oxford Zodiac
01865 420 042
Monday 10 March
Glasgow Garage
0870 220 1116
Wednesday 12 March
Sheffield Leadmill
0845 300 4050
Friday 14 March
Portsmouth Pyramids Centre
023 9235 8608 / 023 9286 3911
Saturday 15 March
Exeter University*
01392 425309
Monday 17 March
Cambridge Junction
01223 511 511
Tuesday 18 March
Norwich UEA
01603 50 30 50
Wednesday 19 March
Bristol Academy*
0870 771 2000
Thursday 20 March
Leeds Met University
0113 244 4600 / 244 6677
Friday 21 March
London Astoria*
020 7344 0044
Sunday 23 March
Manchester Academy*
0161 275 2930
Monday 24 March
Folkestone Leas Cliff Hall*
01303 253193
Tuesday 25 March
Liverpool Lomax
0151 256 5555
Wednesday 26 March
Nottingham Rock City*
0115 941 2544
Thursday 27 March
Wolverhampton Wulfrun
01902 552121

CREDIT CARDS TEL: 0870 400 0688 (24hrs)
*Buy on line at www.cclive.co.uk ticketmaster
'Together, The Best Of Reef ' out now.

www.reef.co.uk

MATCHBOX twenty

TOUR 2003

PLUS SPECIAL GUESTS

WEMBLEY ARENA
saturday 29th march
Tel: 0870 733 1027
GLASGOW CLYDE AUDITORIUM
monday 31st march
Tel: 0870 040 4000
MANCHESTER APOLLO
Tuesday 1st April
Tel:0870 401 8000
BIRMINGHAM NEC ARENA
wednesday 2nd April
Tel: 0870 909 4133
CREDIT CARDS TEL: 0870 400 0688 (24hrs)
Buy on line at www.cclive.co.uk ticketmaster
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New Album 'More Than You Think You Are' out February 24 on East West.
Presented by ClearChannel by arrangement with ITB

biffy clyro

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Tuesday 4th February

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Sun[illegible]ay 9th February

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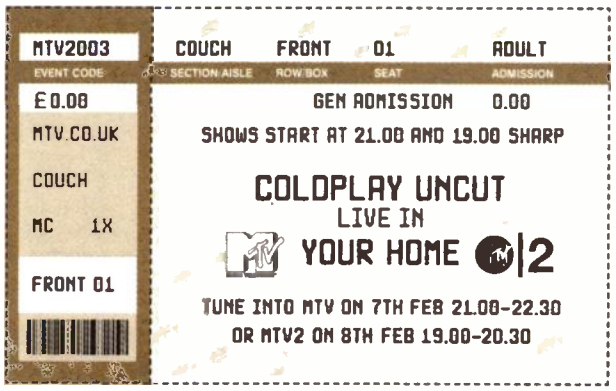

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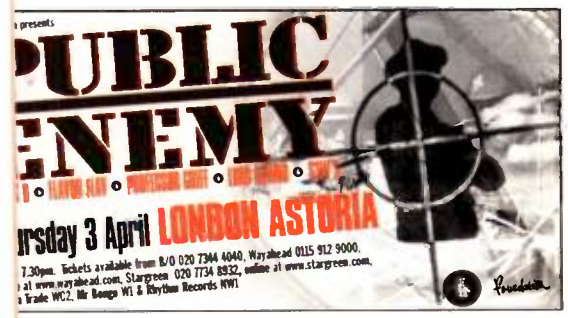
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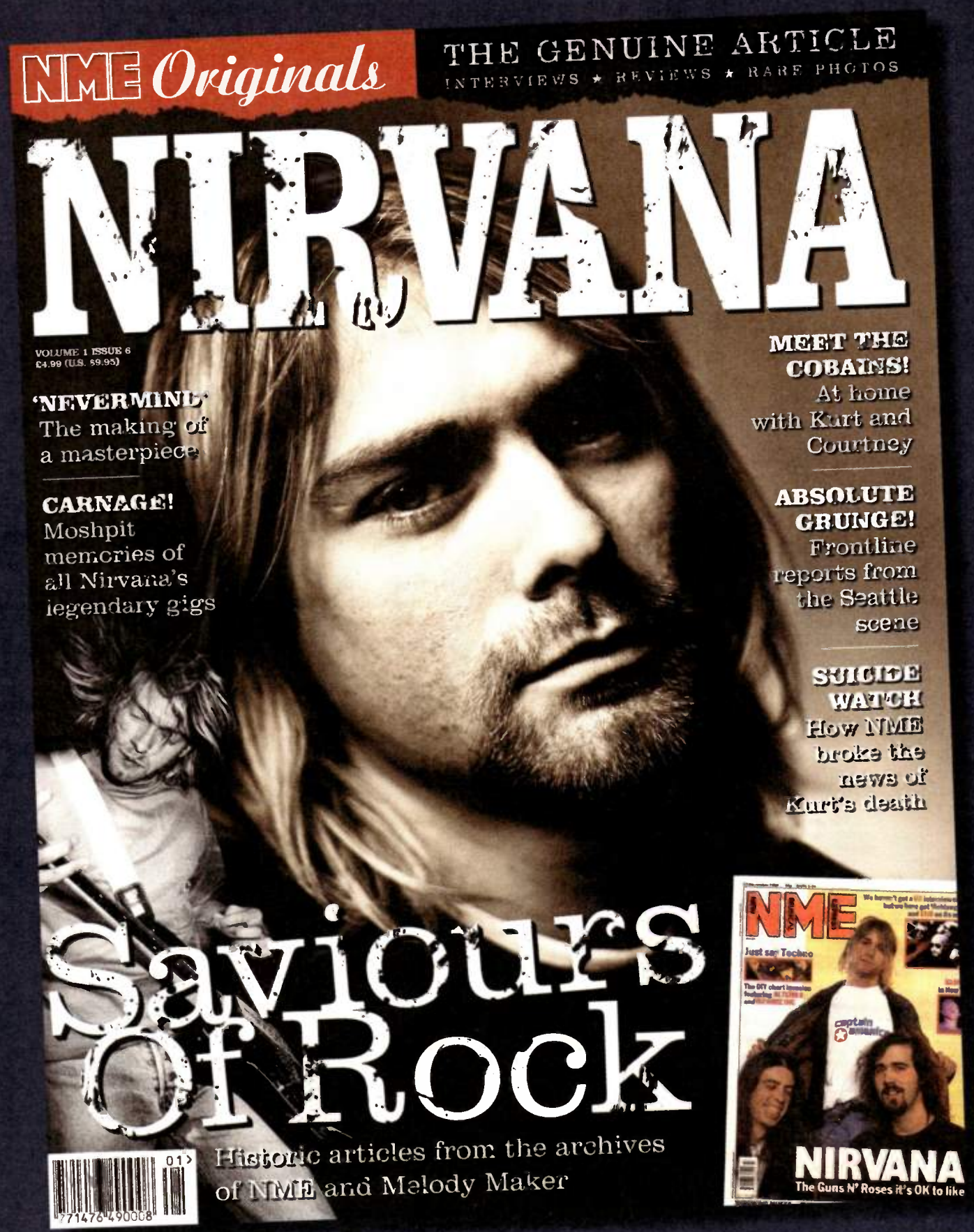

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LIVE GIG GUIDE

From Wednesday February 5 to Tuesday February 11

Britain's best and biggest gig list. Send your dates to *NME* Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to *gigs@ipcmedia.com*. To ensure publication, your dates should reach us at least 14 days before our cover date. Please send a telephone number for all venues with your listings

VISIT *NME*'S GIG SEARCH AT www.nmetickets.com

WEDNESDAY 5

ABERDEEN Degrassi Lemon Tree 01224 642230
Idlewild Music Hall 01224 641122
BIRMINGHAM Pram/Floach Medicine Bar 0121 693 6001
BRIGHTON Mountain Goats Hanbury Ballroom 01273 605789
CHELTENHAM Dawn Parade Fish And Fiddle 01242 238001
COLCHESTER Goatboy/Dust Byte Twist 01206 562453
COVENTRY Raging Speedhorn/Murder One/Onepity Colosseum 024 7655 4473
DERBY 65 Days Of Static Victoria Inn 01332 740091
EXETER Oysterband/Eliza Carthy/Jim Moray Phoenix 01392 667080
GLASGOW Amen/Little Hell/Torquemada Cathouse 0141 248 6606
Low QMU 0141 339 9784
HANLEY Teenage Fanclub/Eugene Kelly/Vera Cruise Sugarmill 01782 214991
HIGH WYCOMBE Mahumodo White Horse 01494 527672
LEEDS The Alarm Cockpit 0113 244 3446
Jackie Leven/Andy Mills New Roscoe 0113 246 0778
LEICESTER Consumed/Gash Charlotte 0116 255 3956
LIVERPOOL Electric Six Barfly @ Masque 0151 707 6171
LONDON Ariel/The Flames/Red Gecko Notting Hill Arts Club W11 020 7460 4459
Corrigan/Geeky/Somewhere Beneath The City Tottenham Court Road Metro Club W1 020 7437 0964
Adam Cotton/Apart From The Soul Highbury Corner Upstairs At The Garage N5 020 7607 1818
Sophie Ellis-Bextor Hammersmith Apollo W6 0870 606 3400
Intermission/Chiba Sprawl Shoreditch Catch E2 020 7729 6097
Laws Of Shotgun/Silent Front/Blowback/Crash Convention Highbury Corner Garage N5 020 7607 1818
John Mayer/Wheat Shepherds Bush Empire W12 0870 771 2000
Nas/Blak Twang/Fallacy/Panjabi MC (*NME* Awards Show) Charing Cross Road Astona WC2 020 7434 0403
Super Numeri/Mint Camden Jazz Cafe NW1 020 7916 6060
Surefire/J Desmond/Southern Electrics Charing Cross Road Borderline WC2 020 7734 2095
The Wonder Stuff Canary Wharf Cabot Hall E14 020 7418 2783
Zero Camden Fusilier & Firkin NW1 020 7485 7858
MANCHESTER My Morning Jacket/Fionn Regan University, Hop And Grape 0161 275 2930
Obsession/Hooker/Mentalist Roadhouse 0161 228 1789
Soft Cell/Sio-Mo University, MDH 0161 275 2930
Tuull/The Wayriders Star & Garter 0161 273 6726
NEWCASTLE Ed Harcourt University Of Northumbria 0191 232 6002
The Raveonettes/Nylon Pylon University 0191 261 2606
Screamin' Stukas/Lovemat/Cobra Head Of Steam 0191 232 4379
NORTHAMPTON Psychid Soundhaus 01604 250898
NORWICH The Datsuns/The Polyphonic Spree/Interpol/The Thrills (*NME* Awards Tour) UEA 01603 505401
Martin Grech/Mew Arts Centre 01603 660352
NOTTINGHAM Fin/Icarus Sister Junktion 7 0115 970 4662
Mr Airplane Man Social 0115 950 5078
Reel Big Fish/Sugarcult/Starting Line Rock City 0115 941 2544
OXFORD Olympic Lifts Downstairs At The Zodiac 01865 420042
The Young Knives/Jarcrew Wheatsheaf 01865 721156
READING The Warlocks Fez Club 0118 958 6839
SHEFFIELD John Squire/Paloalto Leadmill 0114 221 2828
SWINDON Face Tomorrow Furnace 01783 534238
WAKEFIELD Blank Space McDermotts 01924 382202
WOLVERHAMPTON Violent Delight Little Civic 01902 552121
YORK Finger Puppets/RSJ Fibbers 01904 651250

THURSDAY 6

ABERDEEN Amen/Little Hell Lemon Tree 01224 642230
BATH Intentions Of An Asteroid/Drive Like You Stole It/Marlowe Moles 01225 404445
BRADFORD Tuull/The Wayriders Penningtons 2 01274 304455
BRIGHTON The Streets Concorde 2 01273 207241
BRISTOL Oysterband/Eliza Carthy/Jim Moray St George's Hall 0117 923 0359
CAMBRIDGE My Morning Jacket Boat Race 01223 508533
CARDIFF Midasuno/Pete's Sake Clwb Ifor Bach 029 2023 2199
Sam 41/Mighty Mighty Bosstones/American Hi-Fi International Arena 029 2022 4488
CARDIFF The Warlocks/Nuclear Fish Barfly 029 2066 7658
COLCHESTER Martin Grech/Mew Arts Centre 01206 500900
CORK InMe Half Moon Theatre 00 35321 427 2680
DUNDEE Screamin' Stukas Rok Stop 01382 221821
EDINBURGH Laeto/Senator Bannermans 0131 556 3254
GLASGOW El Presidente/Moon/Roddy Hart King Tut's Wah Wah Hut 0141 221 5279
Idlewild Barrowlands 0141 552 4601
LEEDS Dumpstar Joseph's Well 0113 203 1861
Francis Dunnery New Roscoe 0113 246 0778
Ed Harcourt Cockpit 0113 244 3446
Teenage Fanclub/Eugene Kelly/Vera Cruise Metropolitan University 0113 283 2600
LEICESTER Raging Speedhorn/Murder One/Onepity Charlotte 0116 255 3956
LINCOLN MASS University Of Lincolnshire 01522 882000
LIVERPOOL The Alarm/Kirk Brandon Masque 0151 708 8708
Without Walls/Gentle Scars Barfly @ Masque 0151 707 6171
LONDON A White Static/The Barbs/Dominique King's Cross Water Rats WC1 020 7436 7211
Adam/Miss T & The Japanese Tourists Kentish Town Bull & Gate NW5 020 7485 5358
Birdpen/Guido Falls Farringdon Betsey Trotwood EC1 020 7253 4285
Black NASA/Atomic Bitchwax/Aytobach Kreiser Camden Underworld NW1 020 7482 1932
Dawn Parade/Siamese/Twisted Charm Tottenham Court Road Metro Club W1 020 7437 0964
Dave Dobbyn/Anika Moa Brixton Academy SW9 0870 771 2000
The Fades/High Rollers/Luxor Highbury Corner Buffalo Bar N1 020 7359 6191
Loki Notting Hill Arts Club W11 020 7460 4459
Macca/Mindwire/Fin Camden Dublin Castle NW1 020 7485 1773
Mountain Goats Aldgate East Spitz E1 020 7392 9032
Noise Candy/The Leeches/Slowburn Islington Hope'n'Anchor N1 020 7378 6095
Project X/Jimmy Haynes/Sophomore Charing Cross Road Borderline WC2 020 7734 2095
Red Cherry/The Fits/Souldriver Highbury Corner Garage N5 020 7607 1818
Dave Sharp Highbury Corner Upstairs At The Garage N5 020 7607 1818
The Soundtrack Of Our Lives/Ladytron/Ikara Colt/The Raveonettes (*NME* Awards Show) Charing Cross Road Astoria WC2 020 7434 0403
John Squire/Minuteman/Paloalto Shepherds Bush Empire W12 0870 771 2000
Zounds/Gertrude/The Astronauts Hackney Lord Cecil E5 020 8985 3839
MANCHESTER Face Tomorrow Retro Bar 0161 274 4892
Tom Hingley Ashton Under Lyne, Witchwood 0161 344 0321
Jobe/Heathrow Browns/Crank/Euphorian Sound Roadhouse 0161 228 1789
Psychid/Politburo Night And Day Cafe 0161 236 1822
Reel Big Fish/Sugarcult/Starting Line Academy 0161 275 2930
NEWCASTLE Consumed Trillians 0191 232 1619
Low/Byrne University 0191 261 2606
Violent Delight University, Upstairs 0191 232 8402
OLDHAM The Unexpected/Lyca Sleep Castle 01706 882759
OXFORD Goatboy/Dust Byte Bullingdon Arms 01865 244516
SHEFFIELD Part Chimp/The Casanovas/Future Ex-Wife Foundry 0114 222 8777
SOUTHAMPTON Olympic Lifts Joiners 023 8022 5612

FRIDAY 7

ABERDEEN Screamin' Stukas Dr Drakes 01224 596999
BATH One Man Army/Chemical Dub Theory Moles 01225 404445
BIRMINGHAM Blank Space Hare And Hounds 0121 444 2081
Reel Big Fish/Sugarcult/Starting Line Academy 0121 262 3000
BLACKBURN The Rezillos/Wowzer North Bar 01254 682670
Tuull/The Wayriders King George's Hall 01254 582582
BRIGHTON Olympic Lifts/Memo/Tomo Freebutt 01273 603974
Dave Sharp Sanctuary 01273 770006
CAMBRIDGE Jackie Leven Portland Arms 01223 357268
CARDIFF Idlewild/McLusky University 029 2023 0130
Lear/Gabrielle 25 Barfly 029 2066 7658
CIRENCESTER Five Knuckle/Two Sick Monkeys/Minor Defect Nelson 01285 652402
COLCHESTER Redhill Twist 01206 562453
DERBY Peter & The Test Tube Babies/Resistance 77 Victoria Inn 01332 740091
EDINBURGH Electric Six Venue 0131 557 3073
Ed Harcourt Liquid Rooms 0131 225 2564
GLASGOW Consumed/Gash/7 Stone Lighter King Tut's Wah Wah Hut 0141 221 5279
Escobar 9/Jiva/Stone Whisperer Cathouse 0141 248 6606
The Warlocks/Marshan/Ten Percenter Barfly 0870 907 0999
HARLOW Goatboy/Dust Byte/Bushnut Square 01279 305000
HIGH WYCOMBE Cookers/Not Katies/Phinies Gage White Horse 01494 527672
LEICESTER Bocca/Icka/Circa 1983 Sumo 07855 473561
LEIGHTON BUZZARD Chewy Wheatsheaf 01525 374611
LIVERPOOL Dumpstar/The Haze/The Lanes Cavern Club 0151 236 1964
LONDON AFI/Face Tomorrow/The Eighties Matchbox B-Line Disaster/Kinesis (*NME* Awards Show) Charing Cross Road Astoria WC2 020 7434 0403
The Alarm Charing Cross Road Mean Fiddler WC2 020 7434 0403
Barefoot Bushman/Jupiter Few/Steranko Camden Dublin Castle NW1 020 7485 1773
The Beat/King Prawn South Bank Royal Festival Hall SE1 020 7960 4242
Biofeld/The Mighty 590/Gaudi King's Cross Water Rats WC1 020 7436 7211
The Casanovas/Transporter/Razorlight Camden Barfly @ The Monarch NW1 0870 907 0999
Cosmetique Farringdon Betsey Trotwood EC1 020 7253 4285
Echosound Location/Empire Of Sponge/My First Knife Fight Islington Hope'n'Anchor N1 020 7378 6095
Idol/Paloalto Tottenham Court Road Metro Club W1 020 7437 0964
Nuspirit Helsinki Hackney Ocean E8 020 7314 2800
Reality Charing Cross Road Borderline WC2 020 7734 2095
RX/Datora/Mumrah Kentish Town Bull & Gate NW5 020 7485 5358
Reynolds/Stanton/Querelle Highbury Corner Upstairs At The Garage N5 020 7607 1818
Soft Cell/Sio-Mo Shepherds Bush Empire W12 0870 771 2000
The Streets/Roll Deep/More Fire Crew/Killa Kela (*NME* Awards Show) Brixton Academy SW9 0870 771 2000
MANCHESTER Low University, MDH 0161 275 2930
The Scenic Route/Moses/Lyca Sleep Night And Day Cafe 0161 236 1822
NORTHAMPTON Martin Grech/Mew Soundhaus 01604 250898
Stereo MC's Roadmender Centre 01604 604222
NOTTINGHAM Adequate 7/Rat Daddy/Weeble Junktion 7 0115 970 4662
OXFORD Raging Speedhorn/Murder One/Onepity Downstairs At The Zodiac 01865 420042
PETERBOROUGH Fin Met Lounge 01733 566100
PLYMOUTH Sam 41/Mighty Mighty Bosstones/American Hi-Fi Pavilions 01752 229922
PORTSMOUTH The Datsuns/The Polyphonic Spree/Interpol/The Thrills (*NME* Awards Tour) Pyramids Centre 023 9235 8608
SHEFFIELD Amen/Little Hell Leadmill 0114 221 2828

SATURDAY 8

ALDERSHOT Ipanema West End Centre 01252 330040
BATH Kinesis/Reuben/Miss Black America Moles 01225 404445
BIRMINGHAM Klopeks/At A Blank/Firefly Scruffy Murphy's 0121 333 3201
BLACKPOOL The Lanes/Lewinsky/Novello/Jopus Union 0114 268 5441
BRISTOL Never The Bride Fleece & Firkin 0117 945 0996
Gary Numan Colston Hall 0117 922 3683
Raluzel/The Beatnuts Academy 0870 771 2000
Reel Big Fish/Sugarcult/Starting Line Anson Rooms 0117 954 5810
CAMBRIDGE Five Knuckle Moon 01223 474144
CARDIFF Blank Space Oz Bar 029 2066 8008
The Datsuns/The Polyphonic Spree/Interpol/The Thrills (*NME* Awards Tour) University 029 2023 0130
Kiss This/Bazooka/Okra Barfly 029 2066 7658
COLCHESTER The Alarm Arts Centre 01206 500900
COVENTRY The Casanovas Colosseum 024 7655 4473
DUBLIN Calexico Whelans 00 3531 478 0766
Feeder/InMe Ambassador Theatre 00 3531 456 9569
EDINBURGH Screamin' Stukas Subway 0131 225 6766
FLEETWOOD Tuull/The Wayriders Rossall 01253 777704
GLASGOW Electric Six Barfly 0870 907 0999
Ed Harcourt King Tut's Wah Wah Hut 0141 221 5279
Violent Delight Cathouse 0141 248 6606
HARLOW Hiding With Girls/Dary Falls/Pale's Brook Square 01279 305000
HASTINGS Goatboy/Dust Byte Crypt 01424 444675
HIGH WYCOMBE Dawn Parade/Kings Of Leon White Horse 01494 527672
LEEDS 208/Divide/Knuckledust Cockpit 0113 244 3446
Low/Fort Dax/Geoff Smith Parish Church 0113 245 5570
The Raveonettes/Nylon Pylon University 0113 244 4600
LEICESTER Amen/Little Hell Charlotte 0116 255 3956
LINCOLN Psychid Duke Of Wellington, Bivouac Club 01522 527069
LONDON The Cedar Room/Luga/They Walk Among Us Islington Hope'n'Anchor N1 020 7378 6095
Chikinki/Mooz/The Playwrights/Gravenhurst Trafalgar Square ICA SW1 020 7930 3647
Earth Loop Recall/Venus Inc/The Vinyls Camden Dublin Castle NW1 020 7485 1773
Darrel Higham & The Enforcers King's Cross Water Rats WC1 020 7436 7211
Idlewild/Cave In/The Beatings/My Morning Jacket (*NME* Awards Show) Charing Cross Road Astoria WC2 020 7434 0403
Yngwie J Malmsteen Charing Cross Road Mean Fiddler WC2 020 7434 0403
Mr Airplane Man/Forcis Tottenham Court Road Metro Club W1 020 7437 0964
Naked Ruby/Deptford Beach Babes Camden Verge NW5 020 7485 2781
Olympic Lifts/Vic Twenty Highbury Corner Upstairs At The Garage N5 020 7607 1818
Oysterband/Eliza Carthy/Jim Moray Islington Union Chapel N1 020 7226 1686
Regan/Arniva/First Born Kentish Town Bull & Gate NW5 020 7485 5358
Rhodes/The Theory Camden Barfly @ The Monarch NW1 0870 907 0999
Shuffle/Lime/Organ Charing Cross Road Borderline WC2 020 7734 2095

PICK OF THE WEEK

The *NME* Awards Shows are in full swing this week with an absolutely staggering array of acts. You can lose yourself in the full-on rock assault of AFI and The Datsuns or be tripped-out by the psychedelic '60s swirl of The Soundtrack Of Our Lives and The Basement. There are ferocious emo-tinged anthems from Idlewild and Saves The Day and some bass-bin bustin' garage and hip-hop from The Streets and Nas. The full, fabulous line-up runs: Nas/Blak Twang/Fallacy/Panjabi MC (February 5), The Soundtrack Of Our Lives/Ladytron/Ikara Colt/The Raveonettes (6), AFI/Face Tomorrow/The Eighties Matchbox B-Line Disaster/Kinesis (7), Idlewild/Cave In/The Beatings/My Morning Jacket (8), The Datsuns/The Polyphonic Spree/Interpol/The Thrills (9) and Saves The Day/The BellRays/Hell Is For Heroes/The Star Spangles (10) all at the London WC2 Astoria. The Streets/Roll Deep/More Fire Crew/Killa Kela play the London Brixton Academy (7) and The Basement/The Sleepy Jackson/Kings Of Leon play the London Highbury Corner Garage (11).

THE SLEEPY JACKSON
FEBRUARY 10 London Camden Barfly @ The Monarch
FEBRUARY 15 Bristol Louisiana

To buy tickets call the *NME* Tic ine on 0870 1 663 663. Check out *www.bringiton.co.uk* to hear and see the best new music of the month.

Sum 41/Mighty Mighty Bosstones/ American Hi-Fi Wembley Arena 0870 739 0739
MANCHESTER **Eyes Down** Band On The Wall 0161 832 6625
Parker/Cayto/Cornerstone Night And Day Cafe 0161 236 1822
NOTTINGHAM **Bugeye/Music For One/Little Girl With Cherries** Junktion 7 0115 970 4662
Little Fat Hoover/Liberty Ship Social 0115 950 5078
Pretty Boy Floyd Rock City 0115 941 2544
OXFORD **Martin Grech/Mew** Zodiac 01865 420042
PERTH **Breschnev/Dickson** Twa Tams 01738 634500
PORTSMOUTH **Loki/Moonrider** Wedgewood Rooms 023 9286 3911
Stereo MC's Pyramids Centre 023 9235 8608
SHEFFIELD **Peter & The Test Tube Babies** Corporation 0114 276 0262
Teenage Fanclub/Eugene Kelly/Vera Cruise Leadmill 0114 221 2828
STOCKTON **The Warlocks** Georgian Theatre 01642 674115
TUNBRIDGE WELLS **Raging Speedhorn/ Murdor One/Onepity** Forum 01892 530411
WORKINGTON **We Start Fires** Monroe's 01900 602122
YORK **Wreckless Eric** Fibbers 01904 651250

SUNDAY 9

BELFAST **Feeder/InMe** Limelight 028 9032 5942
BRACKNELL **Oysterband/Eliza Carthy/ Jim Moray** South Hill Park, Arts Centre 01344 484123
BRIGHTON **Neenor/Adom** Freebutt 01273 603974
CARDIFF **The Star Spangles** Barfly 029 2066 7658
DUBLIN **Solomon Burke** Vicar Street 00 3531 609 7788
Calexico Whelans 00 3531 478 0766
DUDLEY **Pretty Boy Floyd** JB's 01384 253597
EDINBURGH **Tuuli/The Wayriders** Venue 0131 557 3073
GLASGOW **Fionn Regan/Soultrader/ Crysoul** King Tut's Wah Wah Hut 0141 221 5279
HULL **Psychid** Adelphi 01482 348216
LEEDS **Five Knuckle** Joseph's Well 0113 203 1861
Violent Delight Cockpit 0113 244 3446
LEICESTER **The Rezillos** Charlotte 0116 255 3956
LIVERPOOL **Kinesis/Reuben/Miss Black America** Barfly @ Masque 0151 707 6171
LONDON **The Datsuns/The Polyphonic Spree/Interpol/The Thrills (*NME* Awards Show)** Charing Cross Road Astoria WC2 020 7434 0403
Elementals Islington Hope'n'Anchor N1 020 7378 6095
Infuze/Jecano/Reformer Camden Dublin Castle NW1 020 7485 1773
Kyrb Grinder/Sizen Kentish Town Bull & Gate NW5 020 7485 5358
Mahumodo/Johnny Truant/Eden Main/ Fire Apple Red Camden Barfly @ The Monarch NW1 0870 907 0999
MDQ Aldgate East Spitz E1 020 7392 9032
Mighty Mighty Bosstones Highbury Corner Garage N5 020 7607 1818
Morgion/Mourning Beloveth/Prophecy Camden Underworld NW1 020 7482 1932
Gary Numan Shepherds Bush Empire W12 0870 771 2000
Darden Smith/Boo Hewerdine Soho Ronnie Scott's W1 020 7439 0747
Trap 3 Charing Cross Road Borderline WC2 020 7734 2095
MANCHESTER **Cave In** Roadhouse 0161 228 1789
NEWCASTLE **The Cheesemakers/ Psycho A Go Go/Rat Daddy** Head Of Steam 0191 232 4379
NEWPORT **Amen/Little Hell** TJ's 01633 216608
NORTHAMPTON **The Raveonettes/ Nylon Pylon** Soundhaus 01604 250898
Teenage Fanclub/Eugene Kelly/Vera Cruise Roadmender Centre 01604 604222
NORWICH **Erasure** UEA 01603 505401
NOTTINGHAM **Electric Six** Rock City 0115 941 2544
OXFORD **Kings Of Leon/Gunnbunny** Downstairs At The Zodiac 01865 420042
PETERBOROUGH **Not Katies/Phinius Gage** Park 01733 310383
PORTSMOUTH **Raging Speedhorn/ Murder One/Onepity** Wedgewood Rooms 023 9286 3911
SOUTHAMPTON **The Warlocks** Joiners 023 8022 5612
YORK **Brutal Deluxe/The More I See** Fibbers 01904 651250

MONDAY 10

BATH **Oedipus/Red Top Matches/ Wind Marbles** Moles 01225 404445
BIRMINGHAM **Low** Academy 2 0121 262 3000
BRIGHTON **Wiko Johnson** Komedia 01273 647100
The Sights/The Hiss Freebutt 01273 603974
BRISTOL **Amen/Little Hell** Fleece & Firkin 0117 945 0996
CAMBRIDGE **Stereo MC's** Junction 01223 511511
CARDIFF **Akayzia Parker/Pin Stripe Mafia/ Munda Plinto** Barfly 029 2066 7658
DUBLIN **Def Leppard** Ambassador Theatre 00 3531 456 9569
Martin Grech/Mew/Nick Kelly Whelans 00 3531 478 0766
EXETER **Waterdown/Funeral For A Friend** Cavern Club 01392 495370
FOLKESTONE **Erasure** Leas Cliff Hall 01303 253193
GLASGOW **Kinesis/Reuben/Miss Black America** King Tut's Wah Wah Hut 0141 221 5279
Tuuli/The Wayriders/The Cherry Kicks/ The Alpachinos Barfly 0870 907 0999
LEEDS **Cave In** Cockpit 0113 244 3446
LIVERPOOL **Psychid/Olympic Lifts** University 0151 256 5555
LONDON **Bonelli** Covent Garden Spot WC2 020 7379 5900
Host/Twister/Hi-Jinx Islington Hope'n'Anchor N1 020 7378 6095
Katch/Modus/Branded Camden Dublin Castle NW1 020 7485 1773
Linda Lewis Soho Ronnie Scott's W1 020 7439 0747
Mew Tottenham Court Road Metro Club W1 020 7437 0964
My Morning Jacket Highbury Corner Garage N5 020 7607 1818
The Polyphonic Spree/Hope Of The States Kentish Town Forum NW5 020 7344 0044
Pretty Boy Floyd Camden Underworld NW1 020 7482 1932
Saves The Day/The BellRays/Hell Is For Heroes/The Star Spangles (*NME* Awards Show) Charing Cross Road Astoria WC2 020 7434 0403
The Sleepy Jackson (*NME* Bring It On Night) Camden Barfly @ The Monarch NW1 0870 907 0999
MANCHESTER **Ed Harcourt** University, Hop And Grape 0161 275 2930
NORWICH **The Raveonettes/Nylon Pylon** Arts Centre 01603 660352
Teenage Fanclub/Eugene Kelly/Vera Cruise Waterfront 01603 632717
NOTTINGHAM **Sole/Grand Buffet** Social 0115 950 5078
SHEFFIELD **Screamin' Stukas** Casbah 0114 275 6077
YORK **Manydown/Junior/Treehouse/ Bullied By Daddy** Fibbers 01904 651250

TUESDAY 11

BATH **Akayzia Parker** Porter Cellar Bar 01225 404445
BIRMINGHAM **Jackie Leven** Ceol Castle 0121 440 4278
BRIGHTON **Consumed/Beerzone/Gash/ Shut Up Grandad** Concorde 2 01273 207241
BRISTOL **Low** Academy 0870 771 2000
Sole/Grand Buffet Thekla 0117 929 3301
CAMBRIDGE **Teenage Fanclub/Eugene Kelly/Vera Cruise** Junction 01223 511511
COLCHESTER **Oysterband/Eliza Carthy/ Jim Moray** Arts Centre 01206 500900
CORK **The Frank & Walters/Turn/Woodstar** Savoy 00 35321 425 3000
CREWE **Fin** Limelight 01270 251929
DERBY **Groovie Ghoulies/Effervescent/ The Atoms** Victoria Inn 01332 740091
DUBLIN **Def Leppard** Ambassador Theatre 00 3531 456 9569
GLASGOW **Cave In** King Tut's Wah Wah Hut 0141 221 5279
Sigur Ros Barrowlands 0141 552 4601
HARLOW **Capdown/Battleska** Square 01279 305000
LEICESTER **King Prawn** Charlotte 0116 255 3956
Darden Smith Musician 0116 251 0080
LIVERPOOL **Ed Harcourt** University 0151 256 5555
LONDON **The Basement/The Sleepy Jackson/Kings Of Leon (*NME* Awards Show)** Highbury Corner Garage N5 020 7607 1818
Bluebird/Winnebago Deal/Bowrider Camden Barfly @ The Monarch NW1 0870 907 0999
Calexico/Yann Tiersen Shepherds Bush Empire W12 0870 771 2000
Carma/Caleb Storkey/Noon Highbury Corner Upstairs At The Garage N5 020 7607 1818
City Primary One/Jetson/Lazy Birds Tottenham Court Road Metro W1 020 7437 0964
Electric Six Camden Palace NW1 020 7387 0428
Roddy Frame Royal Oak Cherry Jam W2 020 7727 9950
High On Fire/Mastodon Camden Underworld NW1 020 7482 1932
Pablo's Horse/Redhouse Charing Cross Road Borderline WC2 020 7734 2095
Reverse/Guttercrush/Baby Teeth Islington Hope'n'Anchor N1 020 7378 6095
Screamin' Stukas/Chasing Amy Kingston Peel 020 8546 3516
The Vaults/The Blood Group Highbury Corner Buffalo Bar N1 020 7359 6191
MANCHESTER **The Raveonettes/Nylon Pylon** Roadhouse 0161 228 1789
NORWICH **Feeder/Serafin** UEA 01603 505401
NOTTINGHAM **The Sights/The Hiss** Social 0115 950 5078
Stereo MC's Rock City 0115 941 2544
Waterdown/Funeral For A Friend Old Angel 0115 950 2303
PORTSMOUTH **Amen/Little Hell** Wedgewood Rooms 023 9286 3911
SOUTHAMPTON **Goatboy/Dust Byte** Joiners 023 8022 5612
WOLVERHAMPTON **The Warlocks** Little Civic 01902 552121
WREXHAM **InMe/Jarcrew** Yales, Central Station 01978 311857
YEOVIL **Dawn Parade** Liberal Club 01935 423037
YORK **Kinesis/Reuben/Miss Black America** Fibbers 01904 651250

PHOTOGRAPHY: ANDY WILLSHER/FAMOUS/IAN JENNINGS/LFI

NOW BOOKING

For tickets, ring the 24-hour NME ticketline on 0870 1 663 663. Calls are charged at national standard rate

ALL TOMORROW'S PARTIES
Camber Sands Holiday Centre (April 4-6). Acts include Aphex Twin/Public Enemy/ The Fall/Jim O'Rourke/Cannibal Ox/ Venetian Snares

AMEN
Brighton Concorde 2 (February 12), Tunbridge Wells Forum (14), London WC2 Mean Fiddler (15)

ASIAN DUB FOUNDATION
Oxford Zodiac (February 19), London Shepherds Bush Empire (21), Bristol Anson Rooms (22), Manchester University, MDH (23), Leeds Metropolitan University (25), Cambridge Junction (26), Warwick University (27), Liverpool Stanley Theatre (28)

BOWLING FOR SOUP
Leicester De Montfort University (February 13), Wolverhampton Wulfrun Hall (14), Glasgow Barrowlands (15), Newcastle University (16), Leeds Metropolitan University (17), Liverpool University, Mountford Hall (18), Cambridge Corn Exchange (19), Norwich UEA (21), Nottingham Rock City (25), Bristol Academy (26), Dublin Red Box (27), London WC2 Astoria (28), Southampton Guildhall (March 1), Cardiff University (2), Folkestone Leas Cliff Hall (3)

BURNING BRIDES
Cardiff Barfly (February 17), Nottingham Rock City (18), Glasgow Barfly (19), Manchester University, Hop And Grape (20), London Highbury Corner Garage (21)

CALEXICO
Bristol Academy (April 29), Nottingham Rescue Rooms (30), Manchester University, MDH (May 1), Glasgow University (2)

NICK CAVE
London Westminster Tate Britain (March 13)

CAVE IN
Leicester Charlotte (February 12), London Highbury Corner Garage (14), Nottingham Rock City (15), Bristol Fleece & Firkin (16), Belfast Auntie Annies (18), Dublin Whelans (19)

COLDPLAY
Manchester Evening News Arena (April 14), London Earls Court Exhibition Hall (16 & 17)

DEDBEAT 3
Hemsby Pontin's Holiday Village (February 28-March 2). Acts include Multiplex/ Super Collider/Cassette Boy

ELECTRIC SIX
London Camden Electric Ballroom (February 12)

EMINEM
Milton Keynes Bowl (June 21), Glasgow Hampden Park (24), Dublin Punchestown Racecourse (26)

EVE
Glasgow Barrowlands (March 26)

FEEDER
Southampton Guildhall (February 12), Brighton Dome (13), Ipswich Regent Theatre (15), Oxford Brookes University (16), Cambridge Corn Exchange (18), Nottingham Rock City (19), Manchester Apollo (21), Glasgow Barrowlands (22, March 12), Aberdeen Music Hall (23), Newcastle University Of Northumbria (25), Leeds University (26), Liverpool Royal Court (27), Newport Centre (March 1), Birmingham Academy (2), Bristol Colston Hall (4), Exeter University (5), London Brixton Academy (7 & 8), Dundee Caird Hall (11)

GLASSJAW
Dublin Temple Bar Music Centre (April 6), Nottingham Rock City (8), Bristol Academy (9), Newcastle University (10), Glasgow Garage (11), Manchester University, MDH (13), Wolverhampton Wulfrun Hall (14), London WC2 Astoria (15)

GONZALES/PEACHES
London Liverpool Street Great Eastern Hotel (February 22)

DAVID HOLMES PRESENTS THE FREE ASSOCIATION
Oxford Zodiac (March 9), Leeds Cockpit (10), Sheffield University (11), Birmingham Academy 2 (13), London Shepherds Bush Empire (14), Manchester University, Hop And Grape (15), Cambridge Junction (16), Newcastle University Of Northumbria (18), Edinburgh Liquid Rooms (19), Bristol Anson Rooms (21), Liverpool Lomax @ Nation (22), Cardiff University (23)

THE KILLS
London Tufnell Park Boston Arms (February 21)

KINESIS
Manchester University, Hop And Grape (February 12), Bristol Louisiana (14), Oxford Zodiac (15), Cardiff Barfly (16), Leeds Rocket (17), Wolverhampton Little Civic (18), London Camden Underworld (19), Cambridge Boat Race (21), Harlow Square (22), Exeter Cavern Club (24), Southampton Joiners (25), Derby Victoria Inn (26), Tunbridge Wells Forum (28), Bedford Esquires (March 1)

LEMON JELLY
Dublin Ambassador Theatre (February 22), Cambridge Junction (24), Birmingham Academy (25), Brighton Concorde 2 (26), Manchester University, MDH (28), Glasgow QMU (March 1), Edinburgh Queen's Hall (2), Bristol Academy (4), London Kentish Town Forum (6 & 7)

THE LIBERTINES
Sheffield Leadmill (February 22), Glasgow QMU (23), Liverpool Stanley Theatre (24), Nottingham Rescue Rooms (25)

LINKIN PARK
London Brixton Academy (March 5), Manchester Apollo (7)

MASSIVE ATTACK
Glasgow Academy (April 8 & 9), Manchester Apollo (11-13), London Brixton Academy (16-20)

IAN MCCULLOCH
Sheffield Leadmill (May 7), London Islington Union Chapel (8), Liverpool Lomax @ Nation (9), Glasgow King Tut's Wah Wah Hut (10)

MINISTRY/ RAGING SPEEDHORN
London WC2 Astoria (March 2)

MULL HISTORICAL SOCIETY
Newcastle University Of Northumbria (March 26), Birmingham Academy 2 (27), Sheffield Leadmill (29), Liverpool Stanley Theatre (30), Bristol Fleece & Firkin (31), Brighton Concorde 2 (April 1), London Shepherds Bush Empire (3), Manchester University (4), Glasgow Barrowlands (5)

THE MUSIC
Blackpool Empress Ballroom (May 2), Bridlington Spa [illegible]re (3)

NA
Lond[illegible]entish Town Forum (February 22)

NE
Lond[illegible]embley Arena (March 21 & 22), Dublin Point[illegible], Belfast Odyssey (24), Cardiff Interr[illegible]al Arena (27), Sheffield Arena (28), Birmi[illegible]m NEC (29), Manchester Evening News[illegible]a (30)

NM
The L[illegible]WARDS SHOWS 2003
Hiss [illegible]ines/Detroit Cobras/The Sights/The 4/The[illegible]uary 12), NERD/Spymob/Johnny (April[illegible]dits (14), The Cooper Temple Clause [illegible]at the London WC2 Astoria

PLA
Ports[illegible]BO
Bright[illegible]h Wedgewood Rooms (March 8), (Marc[illegible]oncorde 2 (9), London WC2 Astoria

RAI
Londc[illegible]g's Cross Scala (February 25)

THE
Nottin[illegible]IVEONETTES
100 C[illegible]n Rock City (February 13), London W1 Freebo[illegible]14), Cardiff Barfly (15), Brighton [illegible]6)

RED THE
Glasg[illegible]IT CHILI PEPPERS/ Dockl[illegible]ARS VOLTA
News[illegible]ECC (March 5 & 6), London [illegible]Arena (8 & 9), Manchester Evening [illegible]a (11 & 12)

REN
Glasto[illegible]y Festival (June 27), Kinross T In The Park F[illegible]al (July 12), Manchester Old Trafford Cricke[illegible]und, Move Festival (13), Dublin Marley[illegible]k (16 & 17)

THE
Londo[illegible]LLING STONES
Londo[illegible]ckenham Stadium (August 23 & 24), Arena[illegible]2 Astoria (27), London Wembley

THE
Cambr[illegible]GHTS
Fibber[illegible]Boat Race (February 15), York Glasgo[illegible]), Manchester Roadhouse (17), Wolver[illegible]be'n'Sleazy (18), Leeds Rocket (19), Louisia[illegible]oton Little Civic (20), Bristol Camde[illegible]22), Liverpool University (23), London [illegible]rfly @ The Monarch (24)

SIG
Londor[illegible]ROS
[illegible]nmersmith Apollo (February 12)

THE
Glasgo[illegible]EEPY JACKSON
Manch[illegible]g Tut's Wah Wah Hut (February 13), Louisia[illegible] Night And Day Cafe (14), Bristol [illegible]ME Bring It On Night (15)

STONE SOUR
Glasgow Barrowlands (February 19), Newcastle University (20), Birmingham Academy (21), Manchester Academy (22), Nottingham Rock City (24), Bristol Academy (25), London WC2 Astoria (26)

SUGABABES
Manchester Academy (March 26), Liverpool Royal Court (27), Glasgow Academy (28), York Barbican Centre (29), Cambridge Corn Exchange (31), Southampton Guildhall (April 1), Bristol Academy (2), Nottingham Royal Centre (4), London Shepherds Bush Empire (5 & 6)

THROWING MUSES
London WC2 Astoria (March 20), Dublin Ambassador Theatre (22), Glasgow QMU (23)

TURIN BRAKES
Belfast Limelight (February 19), Dublin Ambassador Theatre (20), Cardiff University (22), Aberdeen Music Hall (24), Glasgow Barrowlands (25), Newcastle University (26), Manchester Academy (28), Liverpool University (March 1), Lancaster Sugarhouse (2), Birmingham Academy (4), Leeds University (5), Sheffield Octagon (6), Leicester De Montfort University (7), Nottingham Rock City (9), Norwich UEA (10), Brighton Dome (11), Cambridge Corn Exchange (12), Folkestone Leas Cliff Hall (14), Portsmouth Pyramids Centre (15), Bristol Academy (16), Exeter University, Lemon Grove (17), Oxford Brookes University (19), London Brixton Academy (20 & 21)

V2003 FESTIVAL
Chelmsford Hylands Park and Stafford Weston Park (August 16 & 17). The headline acts are Coldplay and Red Hot Chili Peppers

THE WARLOCKS
Manchester Roadhouse (February 12), York Fibbers (13), Northampton Soundhaus (14), Tunbridge Wells Forum (15)

ROBBIE WILLIAMS
Edinburgh Murrayfield Stadium (June 28 & 29), Stevenage Knebworth Park (August 1-3), Dublin Phoenix Park (August 9)

YEAH YEAH YEAHS
Glasgow QMU (February 24), Sheffield Leadmill (25), Manchester University, MDH (26), Nottingham Rock City (27), Bristol Anson Rooms (March 1), Oxford Zodiac (2), London WC2 Astoria with The Kills (4)

ZWAN
London Shepherds Bush Empire (February 12)

AVRIL LAVIGNE

Canadian teen sensation Avril Lavigne s[illegible] out on her biggest UK tour to date this March. She's exploded out of nowhere in the last 12 [illegible]nths, with her debut album, 'Let Go', achieving double-platinum status in the UK and shifting o[illegible]eight million copies worldwide. Avril's rocky tunes and skater image are an antidote to Britney/[illegible]ristina-style manufactured pop, although how truly alternative she is remains to be seen. S[illegible] has been nominated for an *NME* Carling Award for Best Solo Artist and releases her new s[illegible]e, 'I'm With You', on March 31. See what all the fuss is about when Avril plays the Birminghar[illegible]cademy (March 20), Manchester Apollo (21), Glasgow Barrowlands (22), Dublin Olympia (23) a[illegible] London Brixton Academy (25-27).

NME TICKETLINE 0870 1 663 663

DEMO HEAVEN

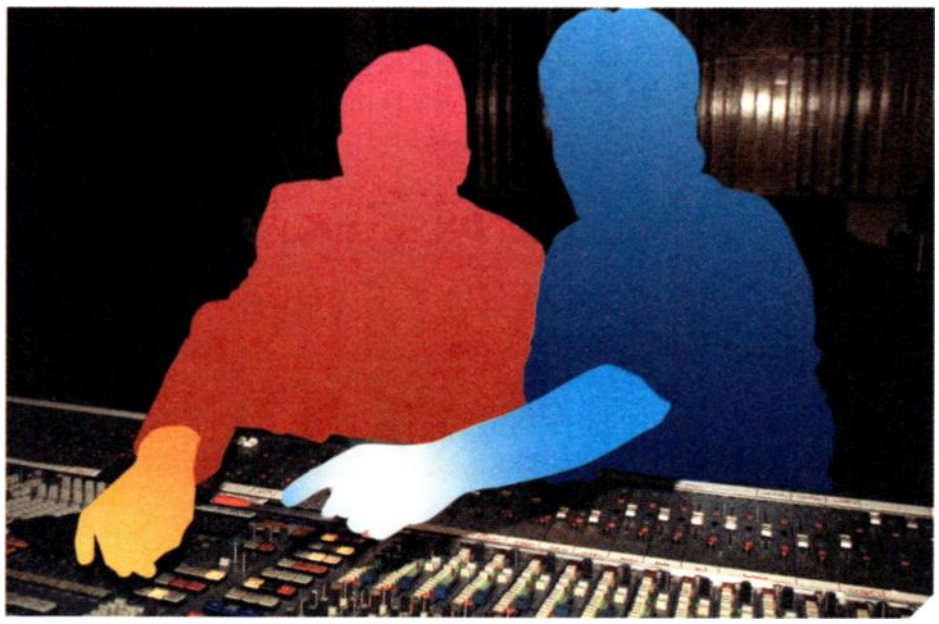
First time in the studio? Here's how to get the most out of it

There's one golden rule of studio recording: you're in charge. You're paying for the equipment, the engineer and the facilities, so if you've never been in a studio before, don't get intimidated. Just remember who's boss.

Before you get to that stage, you've got to choose a studio. Hourly rates can range from £10 to £100 and upwards, or engineers might sometimes set a flat fee for recording a three-track demo, especially at the cheaper end of the spectrum – but watch out for hidden costs, like fees for burning a master copy or equipment hire. Don't be afraid to look at a place before you commit to anything, and try to listen to some other stuff that's been produced there.

If you know a bit about studio equipment, or know someone who does, get a spec sheet from the place and check out what they have in the way of instruments and effects you can use while you're there. Most recording studios these days use a combination of analogue and digital media, but if you don't know your Pro Tools from your Neves, just listen to recordings done there, talk to the engineer, and decide if it's the place for you.

Work out how much you can afford, and absolutely stick to your budget. Remember, it's in the engineer's interest to keep you there longer, and although there are good guys out there, there are also people just after your cash.



PHOTOGRAPHY: ELLIS PARRINDER/PA

You'll be on a tight budget, so don't dick around. That means turning up on time, knowing what you want to achieve and getting on with setting up and playing. This all sounds brutally un-rock'n'roll, but you're getting the bill at the end of the day, so unless you want to be pawning those amps at the end of the session, you're going to have to be as productive as possible.

In terms of recording, take advice from the engineer but don't take orders. He'll know the set-up in his studio, so he probably knows what he's doing with mic placements, instrument separation and the like. But if you're not comfortable playing your guitar through his amp in a toilet down the hall, don't do it. If you're not comfortable playing, you'll hear it in the end result.

And when you're playing, unless you're in The Flaming Lips, this isn't the time for experimentation. Know what you want on the demo – two or three songs maximum – and have all the song parts nailed down before you even get there. Don't be tempted to add more guitar parts just because you can; it'll inevitably cost you. Leave plenty of time to do the vocals, as singers will get nervous in the sterile environment of a studio and the vocal chords can take ages to warm up. The engineer often becomes a psychologist in this situation, so it'll help if you actually get on with him.

Remember to leave plenty of time for mixing, as it'll inevitably take longer than you'd expect but ultimately, relax and don't worry while you're in there. The end result will sound better if you enjoy yourself, and your demo will be much more representative of your band at its best.

Doug Johnstone

'IT'S LIKE TAKING A SHIT'

Electric Six guitarist Surge Joebot describes his studio experiences

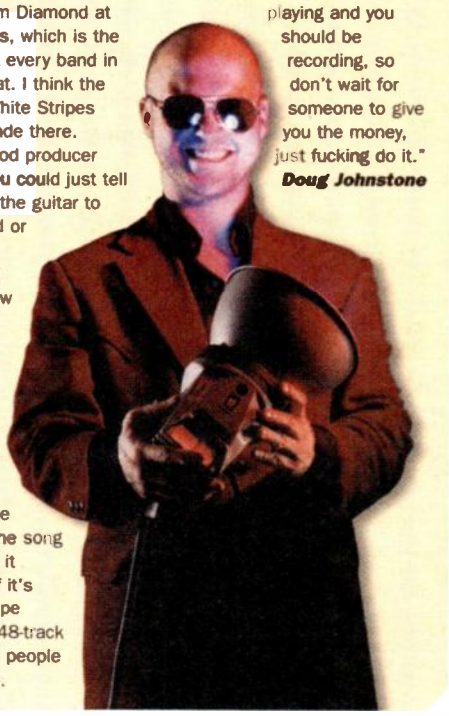
Do you like working in the studio?
"It's like taking a shit. You wanna do it as quickly as you can, but at the same time you're not leaving the bathroom until you're done. I think I'm the only guy in the band who feels this way but I really enjoy being in there and working on stuff. I'm the furthest thing from a tech-head there is, I just think recording's fun."

How important is the choice of engineer and studio?
"It's crucial. For years we recorded with Jim Diamond at Ghetto Recorders, which is the main studio that every band in Detroit records at. I think the first couple of White Stripes records were made there. Jim's a really good producer and engineer, you could just tell him you wanted the guitar to sound really cold or whatever, and however the hell he did it, he knew what you're talking about."

How important is the production on a demo?
"You hear both arguments. Some people say it's the song that counts, and it doesn't matter if it's recorded on a tape recorder or in a 48-track studio, but other people say the opposite. I think it doesn't hurt to have it sound as good as it can, but at the same time if you're recording a shit song you'll get a shit recording no matter where you're recording it. Just ask Aguilera."

What's the most important thing about going into the studio?
"The first thing to do is decide if you should really be doing this or not. And if you really, really love what you're doing, then just go for it. If you're in a band you should be playing and you should be recording, so don't wait for someone to give you the money, just fucking do it."

Doug Johnstone



HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

CAINER
Why Not?

I can think of several reasons why not, the most obvious being: LOOK AT THEM. If I wanted to look at or listen to podgy 30-something Welshmen who take themselves too seriously and sound like flaccid pub rock, I'd go and see the Manics. But only so I could flog my ticket to a socially stunted computer programmer at a wonderfully inflated price.

INFO: 07973 438334

P45
DIY

P45 describe their noise as "hardcore pussy punk" and their drummer is called Dunghead. Inspiring, isn't it? Especially when you learn Dunghead frequently pisses all over himself and is, incredibly, still a virgin. What a top bunch of lads. They're having a great time with their craziness, but their frivolity should really be quarantined. Not everyone can be Blink-182, even if they do have a song that's almost a ballad.

INFO: 07979 744111

SMILING ASSASSINS
...And There Was Much Rejoicing EP

Pedestrian drivel from four Essex boys who think coming third in a Battle Of The Bands which had five entries and being asked back to two venues they've played at is cause for celebration. This lukewarm offering could be by any one of a million sixth-form outfits. You can almost smell the secondary education and rampant disinterest therein.

INFO: 07787 914902

FRIDAY
Nothing Will Repair Me When You Leave

"Perfectly in step with such million-selling acts as Travis, Garbage and Blondie, Friday's ambition knows no bounds." Friday's members are, at best, utterly senseless. They have a girl singer who is blonde and thinks she's the shit. The rest of the band is equally clueless about what it takes to sell a million records. It sure ain't this insipid, amateurish, self-congratulatory twaddle.

INFO: 07890 336428

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BAND MEMBERS NEEDED. Think Brian Jones & The Rolling Stones, Hole, L7, Rock Bitch, Soul Asylum, Bleach, DK, SLF, Prodigy, Sex Pistols & Dummy. Call: 01634 00614 or 077301 02641.

FEMALE VOCALIST/ LYRICIST required for experimental band mixing live instruments with electronica, individuality essential pop idols need not apply 07977 491935

LEAD GUITARIST (N.LONDON) looking for original and dynamic musicians to complete perfect line up. Enthusiasm and guile essential. 07799 674620 nathstuart@hotmail.com

MUSIC VIDEO PRODUCERS need London artists for new project. Send music & photos to: Milk Productions, 84 Chapel Mkt, London, N1-9EX

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we still need a hard hitting drummer for high riffage rock 'n' roll experiment, think...Ten Benson, BRMC, Hives, Primal Scream, Stooges with glam rock and disco bits...clued up with a good image. Management, releases, all that.
call Ben 07966285694

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WHO'S WHO
Require Guitarist
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ACOUSTIC SINGER SONGWRITER seeks musicians to form band. Infl: Aimee Mann, Nick Drake, Joni Mitchel, Verve. Serious London Josh 07968 480940

AMBITIOUS LONDON-BASED alt-rockers with forthcoming single seek drummer. Timing, feel, creativity,. CVs & demos : Drummer, 382 Essex Road, N13PF

BASS PLAYER AND vocalist required for original rock metal material West Midlands. Call Daz 07989 310880 or Dave 07786 521715

BASSIST NEEDED FOR serious Guilford/ Surrey based band with prospects. Indfluences- Punpkins, Smiths, Godspeed, Buckley, Cure etc 07752 504575 (Mark)

BASSIST WANTED TO complete original, committed, Midlands based rock band. Influences, Incubus, Deftones, Taproot, Faith No More, Tool, Far, Glassjaw. 07734 361407 Email: jaysbiscuit@hotmail.com

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CELLIST, SITAR PLA sought by singer songwr Edgy, dreamy and inte music. Leonard Cohen, Drake, Velvet Undergro London 07984 592257

CREATIVE BASS PLA and drummer wanted for ori band must want record d Talent essential. Call Wayne 01922 720924, 077034 7931

DRUMMER AND BASS pl needed. High energy punk Hellacopters, Stooges, Ramo MC5. European tour, record no time wasters. Call 0207 7 141

DRUMMER A KEYBOARDIST needed n must be committed passionate. Inspirations: Division, The Who, Zeppelin. 020 8697 6962 xkranex@hotmail.com

DRUMMER AND BASS wanted 19-24 Edinburgh or n All influences talent dedication. Call 07734 58002

DRUMMER AND BASSIST urgently wanted to complete band with label/ management interest 18-30 Waltham Cross area Joe 07985 320566

DRUMMER (+BODHRAN?) London-Irish band (Pogues/ Clash) commitment essential. No breadheads, bigots, beards or bollixes! 020 7272 8332

DRUMMER NEEDED FOR band with upcoming tours gigs recording. Influences Supergrass, Beck, Beasties, Foo Fighters, Soulwax S.F.A, Strokes, Hives 020 7483 0208

DRUMMER REQUIRED, ESTABLISHED London band 'Ultranova' recording interest. Strong material, huge potential. Commitment essential. U2/ Pumpkins/ Cure/ Radiohead 07884 305366, 020 7328 6945

DRUMMER WANTED FOR for rock band. Pixies, Nirvana, QOTSA, Fugazi. London area, gigs ready tours waiting. Call 07739 172445

DRUMMER WANTED FOR London based pop/rock band A-Ha, Depeche Mode, U2, Smashing Pumpkins. Kent click track essential phone Pete 07952 010857

DRUMMER WANTED FOR hard drinking SE London Band. Influences, Beefheart, Zep, Who, PIL, Can, Fugazi, Zappa, Stones. Call Campbell 07740427679

DRUMMER WANTED FOR SW London band; 18-25; Weezer, Ash, Fugazi, SP; able to play fast and hard. kidprint_mail@yahoo.co.uk 020 8767 7431

DRUMMER WANTED BY New Zealand post-hardcore band. Helmet, Slint, ATD-I, Mogwai, Fugazi, Cave In. Intelligence, swing and heavy-hitting vital. 07813 831970. Email: craighs@gmx.co.uk

EXPERIENCED DRUMMER INTO Cure, Elbow, indie rock seeks professional band. Davide 07786 674344

EXPERIENCED DRUMMER REQUIRED for London based group. Influences Wire to Helmet. Must have own transport. Call Grant on 07905 417770

EXPERIENCED FRONTMAN WANTED for new band project. Inf Stones, REM, Coldplay, Bjork. Contacts/ studio waiting. Finchley N.London call Chris 07769 5044882

FEMALE GUITARIST REQUIRED Manchester based all-girl band. Original material. Management, strong following and industry interest. See www.redvinylfur.com call 07979 368482 info@redvinylfur.com

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FIDDLE FOR PUNKY London-Irish band (Pogues/ Clash) commitment essential. No breadheads, bigots, beards or bollixes! 020 7272 8332

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Thrills

The grit in pop's contact lenses

Edited by David Stubbs. Contributor: Andy Dawson

WHITE STRIPES: THE MUSICAL!

Top US rockers **The White Stripes** are to be the subject of a West End musical, written by **Ben Elton**, with music by **Andrew Lloyd-Webber**.

The production will feature **Marti Pellow** in the role of **Jack** and **Denise Van Outen** as **Meg**. **Darryl Hannah** is set to take over as Meg after the first year's run, with **Jerry Hall** and **Madonna** lined up to follow.

The musical will be set in the near future, in a terrible world where a vindictive global dictatorship has abolished all forms of Cool. It follows the quest of Jack, the hero, to win back his amazing Technicolor trousers, which have been confiscated by the evil Taste Police. Finally, after three-and-a-half hours of music and spectacle, he recovers the trousers, triumphantly puts them on and brings down the house with a rendering of 'The Wind Beneath My Fire', a Lloyd-Webber ballad.

Ben Elton admitted this week that prior to his involvement in this project, he'd never actually heard of The White Stripes and, indeed, still hadn't. "Still, people get very farty and precious about their favourite bands," he remarked. "I'm more interested in bringing this amazing rock'n'roll story to a wider audience and I make no apology for that. Mums. Dads. Tourists. Morons."

Said Lloyd-Webber: "I'm always thrilled to have the chance to work with young, raw, emerging new talent like Ben Elton and Madonna. As for the musical, I feel that if The White Stripes were alive and with us today, they would see this as a fitting tribute to their legacy and their art."

When it was pointed out that in fact The White Stripes were still very much alive, Lloyd-Webber remarked: "Really? Well, so much the better."

STOP PRESS: December 14, 2011

WHITE STRIPES: THE MUSICAL! CLOSES AFTER JUST NINE YEARS

Andrew Lloyd-Webber was said to be "distraught" at the early closure of *White Stripes: The Musical!* which grossed a mere £378million in its brief, nine-year run.

"This is the biggest failure of life," confessed the composer. "With hindsight, I think I see the problem. My ballads weren't anaemic and overblown enough. Ben's story wasn't jaw-droppingly stupid enough. Still, there's always next time."

RYAN ADAMS' A-Z OF ENGLAND

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***LAST OF THE SUMMER WINE*:** "These guys are just nuts! It's a show about a bunch of seniors who are trapped in a medieval prison camp and they spend all their time trying to commit suicide. It's must-see TV! Back in the states we have to sit through shit like *The Sopranos* and *The Simpsons*. Ugh, boring! Show me three guys hurtling down a hill in a bath any day! Blimey copper!"

LOLLIPOP LADIES: "These guys are nuts! As far as I can gather, they just run out into the road and lie down in front of the traffic so that blind kids can get to where they need to be. Wild! And if that's not enough they let the homeless fuck 'em up the ass between midnight and 2am every other Thursday! Tally-ho!"

PHOTOGRAPHY: PEROUINC.COM/PA/LFI

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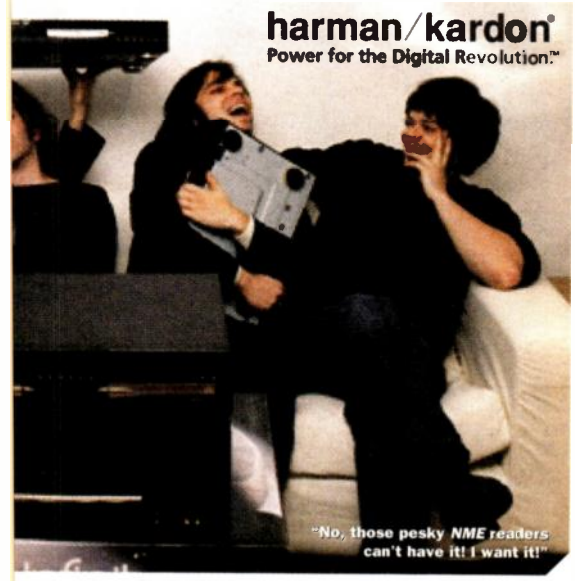

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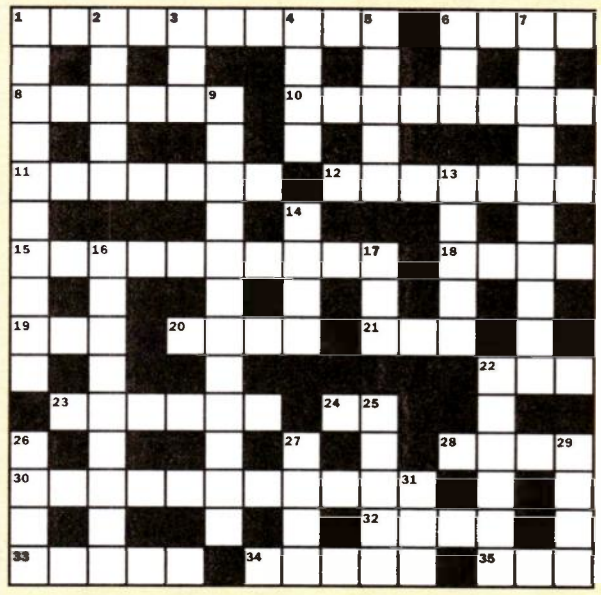

CLUES ACROSS

1+16D I **get a** 'High' then 'Crash' and 'Day In Day Out' I'll have a 'Turn'. I could do with 'Seven Days In The Sun' (4-3-3-2-7)
6 Fold around one of The Datsuns (4)
8 Films made by Allen Ant **Farm** (6)
10 Try an old move that brings 'Light & Magic' (8)
11 (See 26 down)
12 (See 6 down)
15 Where Throwing Muses had more than enough education to **perform** (10)
18 The Associates went into a resentful and sullen mood over this album (4)
19 Aka The Timelords, 2K and Justified Ancients Of Mu Mu (1-1-1)
20 (See 4 down)
21 (See 33 across)
22 Look in both examples for completion **of** The Fall's '—— Enduction Hour' (3)
23 Michael Jackson shows us how to be a tit (sort of) (4-2)
24 Rapper who went 'Westside' in the 'Summertime' (1-1)
28 (See 14 down)
30+25D 'Can I Kick It' with A —— ——— ——? (5-6-5)
32 Giant ——, US country rockers sounding at home in the desert (4)
33+21A That sweet shaft of sunlight that came up 'Every Morning' (5-3)
34 (See 13 down)
35 (See 17 down)

CLUES DOWN

1 I'm our joker who's **been** turned into a man of 'Insignificance' (3-7)
2 Octopus rescued this one (5)
3+7D Adore to make an appearance with Madonna (3-4-2-4)
4+20A No don't **stop**, it's those Stranglers with **Gabrielle** and Dionne Warwick (4-2-2)
5 Being [illegible] Music [illegible] would [illegible] —— '[illegible]
6+12A [illegible] 'Strung [illegible]
7 (See [illegible])
9 Album [illegible] to be pa[illegible]
13+34A [illegible] sent ou[illegible]
14+28A [illegible] 'What W[illegible]
16 (See [illegible])

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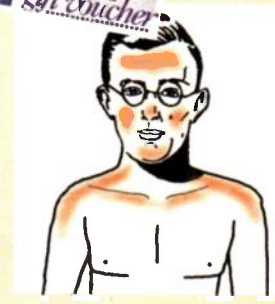

COMPILED IN THE SUN BY TREVOR HUNGERFORD

[illegible]cted to Nashville's Country [illegible] Of Fame, Jimmie Rodgers [illegible]emitted a trademark 'Blue [illegible]

[illegible]nerly of One Dove, she's [illegible] her solo career (3-7)

[illegible]wn)

[illegible]owing American Music Club [illegible]f the West Coast scene (3-9)

[illegible]e invitations would have been [illegible] Dave Stewart then (3-2-5)

[illegible]nerican rap trio who asked [illegible]d You Do?' (4-4)

[illegible]across)

17+35A 5 down is perhaps about right for Reef (3-3)
22 The Charlatans once sported a 'Jesus _____' (6)
25 (See 30 across)
26+11A Soul **great whose** singles include 'Hard To Handle' and 'Try A Little Tenderness' (4-7)
27 Skiffle act takes in bass player from Red Hot Chili Peppers (4)
29 Shack people, Julian Cope single or Monkees' movie (4)
31 Member of Happy Mondays is in Happy Mondays! (3)

ANS[illegible]VERS FROM JANUARY 18 ISSUE

Across [illegible]+25A Turn On The Bright Lights, 9+20A Still Waiting, 10 Candi, [illegible]sy Elliott, 12 U Got It Bad, 14 No Limit, 16 Eat, 21+33A Early In [illegible]g, 23 All I Am, 27 Ben, 30+28A One Nil. **Down:** 1+13D The Man [illegible]und, 2 Ross, 4 Tribute, 6 Ricci, 7 Gun, 8+29A Third Rail, 15 [illegible]17+31A AC/DC [illegible]8+3D Origin Of Symmetry, 20+19A William Orbit, [illegible]24 Miami, 25 Len, 26 Flag, 27 Boy, 32+18A Mr Oizo.

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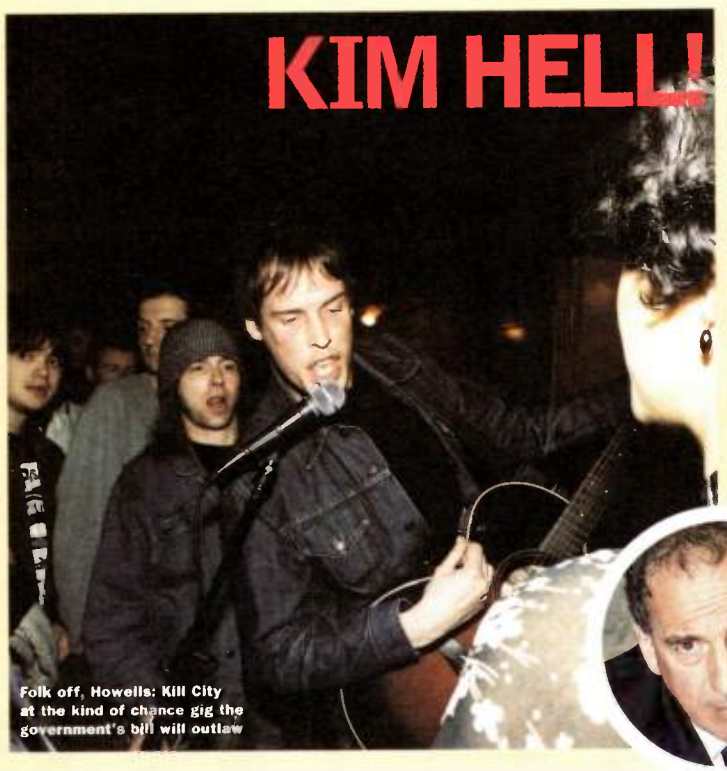
Edited by Alex Needham

KIM HELL!



Folk off, Howells: Kill City at the kind of chance gig the government's bill will outlaw

I don't know whether you're aware but the government are planning to introduce licensing laws that will force any venue where music is performed – including pubs, schools, churches and youth centres – to pay £1,000 a year for an entertainment licence. Failure to do so could result in a £20,000 fine or a six-month jail sentence. This could affect the development of musicians and could kill some genres of music altogether. This can't be allowed to happen! There is an online petition to stop this happening at *http://www.petitiononline.com/2inabar*. Thanks.
Sam Crispin, via email

New Labour's Kim Howells has called conceptual art "bullshit", described rappers as "idiots", virtually accused Robbie Williams of colluding with the Mafia and, with his licensing bill, threatened to suppress our centuries-old folk music tradition. Quite good going for a Culture Minister, innit? Is there any form of culture he *isn't* down on? As in so many other matters, this government has made the Tories – who stamped out raves with the Criminal Justice Bill seven years ago – look like a bunch of spliffed-up hippies. What good does it do to criminalise wassailers and morris dancers? And before you make the inevitable hilarious reply, consider that a boozed-up closing time chorus of 'Stop Crying Your Heart Out' could also be outlawed if the landlord of your local hasn't stumped up for the licence. Ain't life grand? – AN

POLYPHONIC GLEE

NME, you've just given me the night of my life! I saw the opening night of the *NME* Awards Tour in Glasgow and it was absolutely incredible. The Thrills made me want to swoon. Interpol were as intense and brooding as I hoped. The Polyphonic Spree were one of the most amazing things I've ever seen on a stage (and that includes a woman pulling the flag of every European country out of her nether regions once in Benidorm). There were heckles at the start, but the Spree totally won everyone over, to the extent that they made The Datsuns – who would have been ace in any other circumstance – look like a bit of an anti-climax. This band changes hearts and minds. What do you reckon we march 'em on Downing Street to stop the war?
Sheik Yerbootie, Glasgow

There's just one little flaw in your fantastic plan, Sheik. They're from Texas – AN

I run a club night called the Fire Rock'N'Roll Club. On Monday January 27, as you know, The Datsuns, The Polyphonic Spree, Interpol and The Thrills visited Newcastle as part of the *NME* Awards Tour. The new rock revolution with the support of *NME* inspired me to start a night in November with music from The Datsuns, The Von Bondies, The Warlocks, The Go etc.

The night has had reasonable success, but on the 27th, I'm playing some records in front of a full house when I get a text message from a friend who's at the gig, saying Dolf De Datsun announced to the crowd that he and the rest of the tour will see everyone down at the Fire Rock'N'Roll Club. I didn't believe it until 12.45am when everyone started going mental. I look onto the dancefloor and see the Polyphonics, The Thrills and Dolf rockin' for Jesus to The Stooges. They stayed till 2am. The bands on the tour really do live for rock'n'roll and have certainly not lost touch with non-rock stars.
Ben Walker, Newcastle

LUSTIN' FOR JUSTIN

What does Justin Timberlake think he's doing appearing on *Top Of The Pops* with The Flaming Lips (*NME*, February 1)? Is he trying to gain the same sort of 'teenage girl's sex god but actually quite a good bloke' reputation as Brad Pitt? Well, if he is, it's bloody worked! Before, I thought he was just a not-even-that-good-looking bloke who used to be in a shit boyband and sold a few solo records because his ex was rather attractive. Now, I'd love to take him out for a pint and I think he looks great in a dolphin costume. Maybe now he should show that he likes good music by making a good record.
PD, via email

Justin's been rocking it recently. He's put on a few pounds, grown an ill-advised goatee, gone out every night he's been in the UK, and said "fuck" in front of Jeremy Paxman! Add to that the magnificently spiteful, endlessly over-analysable video to 'Cry Me A River' (Is the bloke in the yellow cap who gets in the car with 'Britney' at the start *really* meant to be Pharrell Williams?), plus an album which we can exclusively reveal is 'a grower' and you've got our kind of pop star. Unlike some... – AN

COSMIC LETDOWN

Recently, I came home to be told by my mum that she had just talked to a friend who said that they lived next door to a drummer in a famous band. I was very over-excited because the friend lived less than a two-minute walk from our house. Thinking on the lines of Coldplay, Supergrass, etc I asked mum who it was. She said she didn't know but she phoned her friend up to ask.
Mum: "It's Mark."
Me: "Mark from which band?"
Mum: "A1."
Damn.
Kit, via email

MOTHER KNOWS BEST

My mum (aged 55) thinks Fabrizio Moretti is "beautiful". Does this mean he's still cool?
The Cat, via email

No, it means that she is – AN

KURT RESPONSE

To Tony Naylor and that twat Charlie from Suffolk: you knobs (*NMEmail*, January 25)! Let's see you little Jarvis-worshipping, braindead, bum-sucking arseholes be named as one of the most influential musicians of all time! You make me sooo mad!

At least Kurt didn't appear in an advert for B-fucking-T! And have any of you c——s even read his diaries? The guy was a fucking genius, right!?

The next time a piece-of-shit letter like that gets printed I'm gonna have to send out my flying monkeys. Wankers!
Tez MG, via email
PS I Love *NME*. But not Tony Naylor.

Good to see Kurt's fans are the sort of sensitive, turn-the-other-cheek types beloved of the man himself and not demented meatheads blowing a gasket and going on about flying monkeys. Hang on a second... Courtney? Is that you? – AN

STREET UNWISE

You know nothing about dodgy south London boozers (*NME*, January 25)! The Duck quoted by Mike Skinner aka The Streets is not The Swan in Stockwell. It's the Mucky Duck in Loughborough Junction. The windows were boarded up last time I went past. Does that useless info deserve some free tickets to see Mr Skinner at the *NME* Awards Show?
Gavin Arno, via email

DEMO-LITION

Is there any chance of Holly ever liking any demo sent in? I'm curious as to what she does like.
Egofilter, via email

It's a closely guarded secret, Egofilter. But we can be certain of one thing – it sure won't be yours – AN

NME.COMMENTS

What the talk is about on the world's best website

You're in a crowded club and on the decks next after some fuckwit has been bottled off for playing Madonna. You have five songs to get the crowd on your side – but which five? Here's mine...
Loop – 'Arc-Lite'
Funkadelic – 'Get Off Your Ass And Jam'
Isaac Hayes – 'Chocolate Chip'
Johnny Cash – 'Cocaine Blues'
Nirvana – 'Territorial Pissings'
Groundsmanwullie

Le Tigre – 'Deceptacon'
The Smiths – 'Bigmouth' Strikes Again'
Chicks On Speed – 'Fashion Rules'
LCD Soundsystem – 'Losing My Edge'
The Libertines – 'What A Waster'
Motown Junk

Underworld – 'Born Slippy'
Massive Attack – 'Hymn Of The Big Wheel'
New Order – 'Bizarre Love Triangle'
The Avalanches – 'Frontier Psychiatrist'
Madonna – 'Holiday'
Fecker

If they've been bottled off for playing Madonna, I'd take this as a sign I'm in the wrong club (unless it was 'La Isla Bonita').
Ocelotwildly

START YOUR OWN THREAD AT WWW.NME.COM/INTERACT

PICTURE THIS

PHOTOGRAPHY: SANNA CHARLES

EILIDH, INVERNESS
"This is my friend Lynsey with the lovely Chris Martin in Edinburgh after the Queens Hall gig in June 2002 and he is the nicest guy ever."

BETH, DETROIT
"This pic is of me and Nick Valensi. This was taken before the show at Clutch Cargos in Detroit with The White Stripes."

NEIL BRENNAN, DUBLIN
"This is me (glasses) and my friend Sean outside the *NME* Awards Tour show in Dublin, with Dolf de Datsun. Needless to say the show was bloody great."

KELLY HORAN, BRISTOL
"This is me and Nick Jago outside the Bristol Academy. He came up to us asking if we knew where the venue was."

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